

DECEMBER 2019

ISSUE 10

PRIVATE SUITE

IT'S A VAPORWAVE
Christmas!

WINTER QUILT 愛が止ま

TRADEMARKS & COPYRIGHTS

CHATTING WITH
TVVIN_PINEZ_M4LL

SERIAL ART OBELISK —
The Basement Labs

EXCLUSIVE INTERVIEW WITH:
telepath
& *Flora Miranda*

ORIGINAL
FICTION & ART

Quantum Wave

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Hey PrivateSuite Peeps!

Come on down and visit Agora Road's Macintosh Cafe!
An Aesthetic Designed Vaporwave Community Fourm!

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Virtual Cafe Awards



Privatesuite Magazine
« on: December 24, 2019, 12:00:29 PM »

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What will you find at Agora Road's Macintosh Cafe? This is a virtual cafe where music lovers and artists can enjoy and discuss everything vaporwave, give "cups of coffee" to other users, and earn community award badges across the forum!

Report to moderator L 104,174,71,106 171

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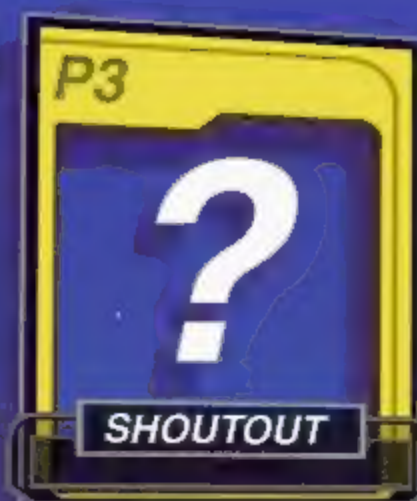
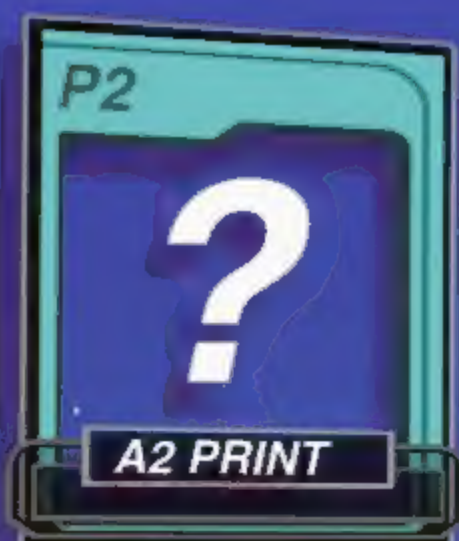
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winners picked 2/2/20

ART BRAWL

Presented by Dutchtide and Private Suite Magazine

Make your own interpretation of a vaporwave-inspired gas station based on the techniques you picked up from Dutchtide's tutorials and have a chance to win!



All winners get featured in the next issue of Private Suite Magazine



LETTER FROM THE DIRECTOR

I'll never forget how excited I was when I turned ten years old. I was finally going to be one of the double-digits — there was no turning back. Everything was going to be different and I was going to be one of the big kids. Well, the day came and nothing really changed other than a few skin cells. I was still the same person I was before, the only difference was a number that I identified with.

In front of your eyes represents another one of the most incredible milestones that I've experienced in my lifetime: ten issues of Private Suite Magazine. I'm thrilled to have gotten so far and just like when I was turning ten, nothing is going to change because of it. It is still going to be the community-made magazine that I hope you've grown to love as much as I do.

This issue is about a time of the year that is very special to most of us: the holiday season. Whether you celebrate Christmas, Hanukkah, Kwanzaa, or your grandmother's birthday, I'm sure that you'll enjoy how it turned out. This issue talks about a new vaporwave video magazine

and features enough about Christmas to make you want to leave your decorations up until next year. We also included the long awaited haiku contest winners, and the new section called "Dear Porter" in which vaporwave's richest man helps you realize your dreams of having it all.

Happy Holidays from the Private Suite staff, and we hope you enjoy our Christmas gift to you even though we couldn't find time to wrap it!

— **matth**
FOUNDER &
MANAGING DIRECTOR

VAPORWAVE HITS THE CLUB!

AN UNFORGETTABLE NIGHT IN VEGAS

Billy Bugara
NEWS WRITER

There are a substantial number of varying characteristics that find themselves closely associated with vaporwave as a genre and with its corresponding community. These facets range across the seemingly boundless areas of influence that this genre has come to encompass, from the lowly dystopian aesthetics of lost media and fallen consumerism to the sheer bliss and tranquility of nature and the environment.

To say that each subgenre or offshoot trend that has come to be housed under the vaporwave umbrella has its own uniquely identifiable aspects is an understatement, and it truly speaks to the universal nature of vaporwave.

As these aspects increase in both stature and variability with each successive year, there have been more than a few mainstays that have kept their influence as strong today

as they did when they were first introduced. Unsurprisingly, the most essential characteristics that this community has to offer are found in its most prominent and long-lasting elements — ranging from the likes of lost media and virtual utopias to the dichotomous rejection/accepting of late-stage capitalism — all of which cross over in one way or another from subgenre to subgenre.

With that being said, arguably no other feature has stood out more than the essence of a late-night, nostalgic encounter in some sort of awe-inspiring city. Listeners have been exposed to a plethora of different takes on what it means to have that “night out on the town” experience, ranging from projects detailing a night completely alone in a large cityscape to those that paint a perfect picture of neon lights illuminating a lively night out with friends dancing the night away.





As much as vaporwave relies on the unknown and unattainable in its messages, the latter image recently came to life on an elegant Friday night in Las Vegas. November 22 saw one of the first instances of a truly realistic depiction of a "vapor night out" at the Velveteen Rabbit Bar, where independent vaporwave DJ Riley Macek — better known by his stage name XXXandau Ballet — brought the genre straight to the club for the first time ever in his latest event.

Featuring the preconceived fantasies painted by future funk and other genres of its like, Macek put on an unforgettable performance that let the audience live out their dreams of grooving to the music that was meant for this sort of event.

The set housed a tracklist full of only the most essential tracks that would make up one's vision of a night like this, cycling through crowd-shaking bangers from artists like Saint Pepsi and George Clanton to moderated and grooving offerings from Death's Dynamic Shroud's classic *I'll Try Living Like This* — Macek's all-time favorite album. In constructing this tracklist with as much precision and effectiveness as he did, he proved that he is not only an appreciative student of the game, but also a worthy innovator and influencer.

Being the sole motivator behind all aspects of visualization and event planning as a whole, the young artist certainly had a great deal of passion leading up to its culmination. What is remarkable about this entire situation is where that passion began and how it became as strong as it was to create something like this.

Macek's inspiration for this event came during a bedridden recovery from open heart surgery all the way back in 2016. For two entire weeks, laid up with nothing but his laptop to keep him company, he began to brainstorm ideas for a night that would encapsulate all of the previous ideals expressed regarding the perfect night of vaporwave — all of which were heavily inspired by different "themed" nights in Los Angeles that he had grown accustomed to as a club connoisseur.

"I went to this retrowave night in Echo Park one time and it was PACKED," he said. "It blew my mind because out in Vegas you only really see EDM shows filling the dance floor, so I was inspired to bring that vibe back over here."

Unfortunately, his commitment to other projects at the time heavily delayed the event. And yet here we stand, a full three years later, with his vision firmly set in stone and solidified.

The resulting reaction from the attendees of the set — familiar and unfamiliar with vaporwave alike — was as ideal as it could have ever been. The crowd was lively, responsive, and ecstatic the whole way through as they participated (consciously or not) in the once-undiscovered fantasies that Macek worked so hard to bring to life.

That effort effectively provided an event that housed, not only a night

full of energy and unfiltered joy, but a greater appreciation of what this scene means to all those who have found themselves infatuated with it, including the DJ himself by his own admission.

"The entire event affected me in a very positive light," he claimed. "It has inspired me to continue to love and care for this community so that it can grow (further), not only here in Vegas, but everywhere else as well."

If anything else was to come out of a night like this, it would be the exciting potential for more shows of the same kind to occur with greater frequency as the future moves on. Whether that is only through shows on Macek's part or a substantial trend beginning to take effect, it can be definitively stated that Macek has firmly planted the roots for something special.

"I think it's going to become a phenomenon here soon," he said. "Vegas is the perfect city for vaporwave regarding the look and some of the aesthetics so I think it will eventually explode and I'm looking forward to that!"

It may have taken a very long time for vaporwave to find its way into a place that it has defined and imagined with such precision and great frequency for so many years; but through the ever-fervent efforts of Macek and the power that a city like Vegas has to create the perfect platform for an event like this, our most vivid dreams finally became

realized in the most concrete fashion imaginable.

The future continues to give the general public more and more avenues to live out situations that were previously unattainable — however thoroughly imagined — and events like this are just vaporwave's unique example of that notion being showcased in full.





SEATTLE

ALBERT

OBELISK

REINVENTION

Part of what I love about vaporwave is the DIY community, especially when it revolves around physical media. The incredible care and unique craftsmanship artists and labels bring offers something new, fresh and exciting. It's fascinating to see how different ideas can build off of each other and spiral into their own scenes or cult followings, like MiniDiscs, LED printing and obscure media from the age of analog technology.

The Basement Labs is a DIY label in Boston and New York, specializing in obsolete formats run by Diognes the Fox and Mike Videopunk. Their latest project, *SERIAL ART OBELISK*, is a monthly videozine released on VHS featuring experimental video works, conceptual art films, music videos and much more. The first volume, *Issue Zero* was released November 2019 and featured the "Believe" music video by Fire-Toolz.

In a recent interview with PSM, Mike said "the idea for SAO came from conversations Fox and I have had for years, about wanting to do a series of unlabelled cassettes with all sorts of really gnarly stuff on 'em... you never really know what's going to be on them, but you know they'll be cool. The phrase "Yo, so I had this idea..." comes up frequently in our conversations and this is a really good format for us to knock a bunch of cool shit off our checklist."



The VHS features four different five minute Video Art pieces per month, interviews with monthly featured artists and a "community announcement" section where folks can air grievances, announce their good news or tell jokes.

For *Issue Zero*, a Megamix from Boston Breakcore Bubblebath Enthusiast HIGH FIVE THE BIRTHDAY BOY, a Stan Brahkage-esque manipulated film double projection by Morgan Raspanti and some weirdness from Cassie Baralis. This first issue is quite indicative of where the labels' interests lie but don't assume future releases will be more of the same.



Most of the issues are going to be full of viewer submissions, including all the ads. Contact them at the links below to learn more. Real Commercials & Fake Commercials are equally encouraged!

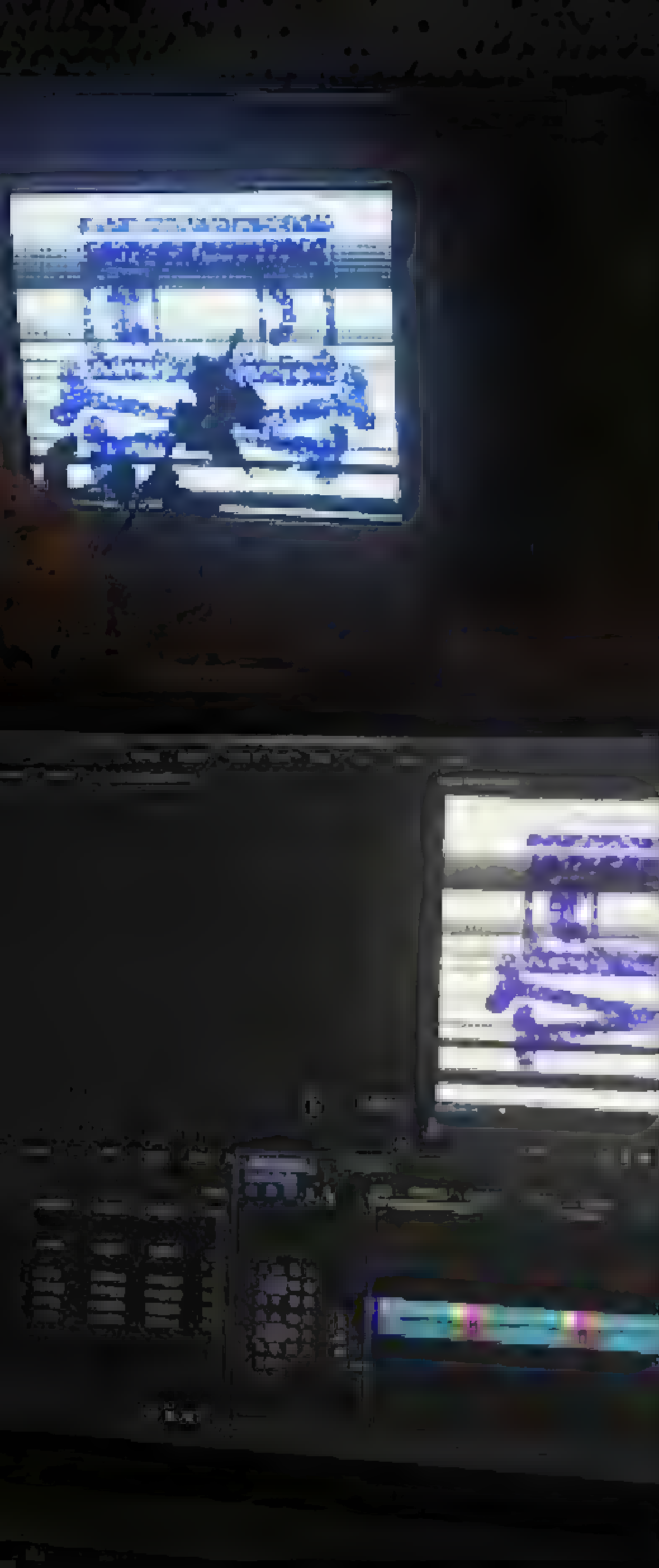
The best way to get news on the project is @TheBasementLabs on Instagram.

For Mike, DIY means they can do things inexpensively and have freedom to experiment. As distasteful as the conversation about art & commerce is among post-modernist punk hobbyists, this gear isn't getting any cheaper. Tapes aren't getting cheaper. Postal Rates are going up. Many of the works featured on The Basement Labs releases have only existed as internet art and now they're on VHS tapes all over the world. Those tapes will hopefully outlive the platforms that the works were uploaded to.

"I think that obstructions and complications in art can be really useful. I'm also a big proponent of specific goals. So we're doing this first issue (Issue Zero) of SERIAL ART OBELISK... it's not only serial, it's iterative. Each repetition of the thing allows for refinement," Mike said.



The Basement Labs won't officially be uploading any of these issues to the internet. They're original artworks in themselves, meant for distribution on tape, to be watched on tape.



I asked how managing the quality control of what could be many VHS tapes would be like, and what their thoughts on it were.

Fox had this to say: "It's something of a team effort between myself and my roommate, Miranda. When we're duping, it's in real time so the process can take a few days," he said.

"We're tapeheads here too and do online sales of old used stuff, buying them up where we can. That also helps us know what to look for when things are going wrong potentially.

"Miranda's more of a home production type person and I'm more on the archival end of things, so with our powers combined, we've got enough skill, passion and equipment to cover our bases," Fox said.

"If you've ever enjoyed Mac+ or Merzbow, Jethro Tull or John Waters, Nmesh or Einstürzende Neubauten, DJ Shadow or Jackson Pollack, then you'll probably find something to dig on these tapes," Mike said.

Look for more news about the project as it evolves on their socials here:

The Basement Labs

[Bandcamp](#)

[Facebook](#)

[Instagram](#)

Rapidfire

We dig around the internet
so you don't have to

Ursa Minor by Your Dark Nate



Ursa Minor, first album from newcomer Your Dark Nate. Love!!! My personal favorite tracks "All Across the Floor" and "Dance The Night Away" sound like they just tripped through the time warp from the runways of Paris Fashion Week, Fall 1991. They're a little dusty from the trip but still working that high-stepping runway strut. This one is worth spending some \$ on!

Darkfez Futuretro

Malls of Lima Vol. 2 by SOA R E R



The sequel to SOA R E R's *Mall of Lima Vol. 1*, the second volume builds off what came before it, offering a sunrise to sunset journey through a hazy, ethereal shopping center. The track "Sol Alpaca" is the best reinterpretation of Simon & Garfunkel's "El Condor Pasa (If I Could)" I have heard in my entire life and is by far the highlight of an endlessly engaging release.

gbanas92

Publix Royale by Publix Government Jr.



A delightful relic from the grocery stores of yesteryear, frequent DMT Tapes FL artist Publix Government Jr. delivers their best album yet. The distortion and decay coating the album makes this affair feel like it truly could have been plucked straight out of a bin in the back room. Once you wipe the thirty year patina off the album you come away with a relaxing walk through a premier Florida grocery chain.

gbanas92

Home Entertainment Revolution by Heavensoft 天国



A calming journey sent straight from above, HEAVENSOF 天国's slushy, mallsoft dream is phenomenal. Originally released in March 2019, the album was re-released under Palm '84. The beautiful, winding piano melodies epitomized on "Today and Tomorrow" might finally make their way to a wider audience. Sit back, relax and let the music rock you off to a more peaceful state of mind.

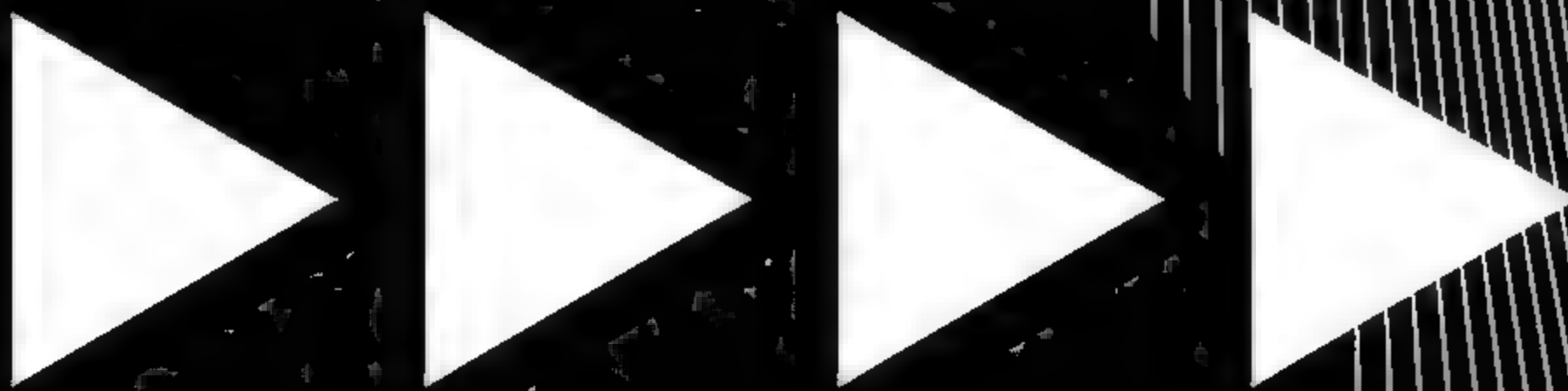
gbanas92

Parader by HATENA



HATENA's new album Parader is a bouncy, high-energy, danceable future funk masterpiece of sublime chopping and screwing. You'll recognize many of the samples but not what they have become. Loving it!

Darkfez Futuretro



Rapidfire

Selected reflections
from our staff

ELECTRONICON 2

Edition

猫 シ Corp

Review by
mattt

The extremely high expectations I had for the King of Mallsoft when he stepped onstage towards the end of the night were soon exceeded. Standing in a crowded room with loud ambient music playing as hundreds of people slowly swayed in time with the soft melodies coming from 猫 シ Corp's computer is an experience I wish I could relive. It was his first live performance and he still didn't cease to captivate his audience. On stage, he was enjoying the music the same way his audience was, nodding his head and slowly swaying his body to his pleasant tunes.

猫 シ Corp played songs from *Palm Mall*, *Sandrawave*, *Hiraeth*, and other vaporwave classics. I know I wasn't the only one surprised when he pulled out his mic and started talking in the deep, news broadcaster voice from *News at 11*. Even though there wasn't as much movement as there was in George Clanton's or Dan Mason's set, the audience kept up the same level of energy and excitement.

I was able to hang out with 猫 シ Corp at the tape swap and after his show. He was very cordial towards everybody he met and his personality matched his style of music: cool and laid-back. We even exchanged autographs, which I thought was hilarious because we were equally excited to meet each other for the first time. It was an unforgettable experience thanks to the gift George Clanton blessed the vapor-world with known as 100% Electronicon.

VAPERROR

Review by
s h e e p

Technical difficulties be damned - VAPERROR always puts on an amazing live show. If you came in feeling the drags of being overly social, you left feeling invigorated. With a set featuring old classics such as 808 Dreams, and new, upcoming easter eggs, VAPERROR always goes hard, and is always worth a watch.

Equip

Review by
s h e e p

Talk about a soulful set. Equip may be but a weapons collector, but we think he multiclassed with bard skills. Taken on a transcendent trip through Equip's fantastic musical world, nothing could have made the set better - that was, until he surprised us all with a special guest. I'm sure I'm not the only one looking forward to more VAPORquip.

Dan Mason

Review by
mattt

Dan Mason's live set at 100% Electronicon 2 was without a doubt one of the best performances I've seen. I made sure to get there early so I wouldn't be pushed into the back of a crowd that filled the room. He was one of the biggest artists playing so many other people had the same idea, too.

He started the show off with "Now or Never," and moved to songs from *Void* and *Hypnogogia*. He also played a sneak-peek of his single "Everytime I Cry," which was released on 100% Electronica afterwards.

It became obvious to me what Mason felt when writing "Hopefully Forever," as he sang the lyrics to us at the end of his set. He left much of the audience in tears and finished the show with a massive group hug. On and off of the stage he was just as enthusiastic, making time to hang out with all of his fans and run his merch booth, "earning his airplane ticket," as he told me. His set was one of my favorites and I hope to see him play again at the next Electronicon.

Unmasking the POSER

It's the 1980s. It's high school. And there's ■ poser in your clique.

You thought you were done with all that clique-ish silliness when you graduated high school. Think again! It's back with a vengeance in *Poser*, an aesthetic vaporwave-inspired card game for 3 - 8 players recently released by Alex Herrity. Your clique has been infiltrated by a poser and it's your job to unmask the poser before the poser can identify your clique.

Players form one of nine possible groups, enact a scenario, and, depending on how everyone acts their part, determine who the poser is or are identified by the poser. Gameplay requires balancing on a fine line between acting enough like your characters to let each other know who actually belongs and acting so much like your characters that the poser can identify your clique.

Let's get to the unboxing! The package arrives looking exactly like ■ slightly worn VHS in its box. The creators have gone as far as the vertical slide sleeve with finger cutouts at the bottom for pulling out the "tape." The exterior artwork, with VHS markings immediately recognizable, completely fooled my spouse who didn't know it was coming. "What's this tape? I don't remember this movie." Gotcha! Yoko Honda's artwork is stellar, her pastel pinks and blues and exterior "wear" nailing the vintage '80s VHS aesthetic perfectly.

There are several types of cards used in play: Characters, Locations, Scenes, and Posers. The Characters are the members of the nine cliques: Surfer, Skater, Slacker, Valley Girl, Nerd, Prep, Punk, Breakdancer, and Jock.

The 30 Scene cards, black screen with white pre-Windows '95 text, describe short action sequences reminiscent of scenes from '80s movies or recalling popular songs from that decade. The Posers are self-explanatory. Yoko Honda's artwork





shifts from the pastels on the exterior package to a neon-tinged outrun style on the Location cards, 15 stereotypical locations you'll recognize from that collection of '80s movies you've watched since childhood, places like Ridgemont Mall, the New Wave Swim Club, and Cosmic Dreams Arcade.

Play begins with everyone being dealt the same Character card (except the Poser who gets a Poser card). The dealer then displays the Location ("We're at the Rollerama!") and reads the Scene card. The dealer starts a 5-minute timer and asks the next player "What happens next?" That player must describe actions in the manner of their Character then ask another player a question — any question — that must be answered like their Character, and so on. Play continues like this until the timer runs out, the Characters guess the Poser (decided by a vote of all players) or the Poser identifies the Characters. If the Characters correctly identify the Poser, they all get a point. If the Poser identifies the clique, the Poser gets two points and the rest of the table gets nothing. And play continues for as many rounds as the crowd agrees on.

I play-tested the game twice. Crowd reactions ranged from "I love it!" to "Can we play another game?" Here's some context. The first evening's group was four people: myself (nearly 50) and three others, all late 20s or early 30s. Half of the group were recent immigrants and half were American born. The recent

immigrants had real difficulties with the very specific cultural references that the game depends on. The various groups of Characters had to be explained, as did the significance of the Locations and the movie and song references in the Scenes. No one besides myself had ever heard of vaporwave, its aesthetic, or '80s nostalgia. The second evening's group were American-born vaporwave virgins, ■ near-50 like myself and two 20-year-olds who grew up in SoCal. No one needed the Characters or Locations explained this time. The two from SoCal got them all because they had been exposed to all the tropes growing up in SoCal (the land where the 1980s have never entirely passed). And the other over-40 lived it in real time like I did. Even with no previous experience in the vaporwave aesthetic, everyone in both groups loved the card artwork and VHS-style package design.

The game itself, like everything, has its strengths and weaknesses. Players over 40 will probably find the game too easy, knowing all too well the cultural references and how these Characters should behave. Under 40s will find it ■ pleasurable challenging, especially if they don't know the characters or nostalgic references from experience. The Scenes were highly entertaining; you'll encounter friendly aliens, mean rich kids, karate gangs, pizza-fetishist mutant turtles crawling out of the sewers, and zombies arising after midnight.



On the down side, like many games, the initial set-up was tedious and time-consuming. The different card types all have to be sorted into stacks. Then, ■ Poser and one fewer Character cards than there are players have to be shuffled and slid into small, sealable plastic bags, one for each of the nine Character groups. Those bags are then shuffled and selected from at the beginning of every round and the used cards repackaged in their bag at the end of each round. There's ■ lot of fiddling with cards and plastic bags throughout. One of my testers suggested that small paper envelopes designed to fit up to ■ cards might be ■ more convenient alternative and another suggested that different art on the back of different card types (Characters, Locations, and Scenes) would make both set-up and play a little easier.



We found on both occasions that gameplay moved so quickly that we never approached the 5-minute limit before a round ended, so we simply stopped using a timer. This was actually a huge positive, because it was one less thing to do to start a round. With a bigger crowd, however, the timer could be a necessity to keep play moving quickly.

Once play is going, it's fast and fun. Everyone trying to act out their characters is hilarious, especially the things people came up with to ask each other and the responses they got. The Locations and Scenes were amusing on their own and gave us something to inspire our described behaviors. And for some of us, the nostalgia of the cultural references was palpable. The game made a nice generational bridge, too. It allowed my spouse and I to bond with a

couple of people young enough to be our kids with none of that "Back in my day..." condescension. The game lends itself well to rule variations, like two Posers in each deal instead of one. The Rule Book suggests a couple variations and we developed a couple on our own.

In all, *Poser* is a wonderful art object, a delightful nostalgic trip, and a fun play. It has its problems, but nothing to kill the pleasure of the experience once game play starts. Whether you collect it as great vaporwave-inspired art piece or play it for fun, you won't be disappointed.

Memphis

Trademarks & Copyrights

trademarksandcopyrights.bandcamp.com/album/memphis

"Tell me that you'll always stay," begs a narrator in the opening track of this bittersweet tapestry. That pleading tone is incessant in *Memphis*, a poignant, six-track elegy to the end of summer from classic-style mainstay Trademarks & Copyrights. Fall means change, and for *Memphis*' besotted balladeers, two lovers blindsided by the onset of greyer days, that means encroaching ambiguity, doubt, and fear.

Those days are growing shorter, their nights bitter, and the flings and dalliances so simple and effortless in sunnier times are suddenly much more complicated — and uncertain — than they seemed when the convertible's top was down. *Memphis* is a fretful album. Its lyrics are full of questions that were never really necessary by the poolside, never really salient through the saline: "Will you still be here tomorrow?" "Why can't we just get along?"

Once again, Trademarks & Copyrights demonstrates mastery in conjuring bearskin rugs and touches of bubbly, as synth-heavy choruses, sultry bass licks, and soulful vocals depict a couple desperate to work it out. We can only listen to the montage as the cracks in their relationship begin to form. "We're gonna make it if we try," assures one as he slowly wraps his arm around two hunched, sweated shoulders. "We're gonna make it, you and I." The cork pops, but all that flows is anxiety. "Why can't we just get along?" another wonders as the white Lamborghini cruises down the boulevard in late-afternoon dusk, going nowhere, whisking up yellow and orange eddies that swirl onto the curb.



It's a pensive release from Trademarks & Copyrights, so don't expect to be bopping under your headphones. Stare into the early-season fireplace instead, squint to give the scene that softened frame, and try to imagine a path forward for these hopeless, hapless, helpless lovers. For maximum effect, play the artist's preceding release, *Summer Love*, just before popping *Memphis* into the deck. You'll cascade into the same liminal space that has these two so disquieted — that perfect passage from clear to cloudy. If summer's heat is what ignites fiery passions, then fall's crisp pallor is their first true test. With *Memphis*, Trademarks & Copyrights depicts it all beautifully.

成人期

R

LO-Fi
STEREO

PLAY ▶

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ビデオ波

Nostalgia

Tears 96

1996

VHSの美学

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Split

MindSpring Memories & Zhurnal Mod Box Set Review

deliriously...daniel

Patience is a virtue that goes both ways.

Just as MindSpring Memories & Zhurnal Mod's *Split* release rewards those who savor its 80-minute runtime, its box set likewise reveals the careful sincerity of its crafter.

All aspects of the Zhurnal Mod project exude an atmosphere of homey, unpretentious earnestness. From his cover art clippings from Soviet fashion magazines to the place-setting of his promotional cassette photos, the Russian artist's endeavors feel authentically anachronistic—like having a real pen pal from post-Lenin St. Petersburg.

This handwrought touch shows itself in the construction of the *Split* box set. Nestled in a quaint cloth cushion atop a segmenting sliver of rope, these tapes—the *Split* itself and a bonus Zhurnal Mod release—are stunning in execution. With the release's title printed on body, the celestial tundra-castle below is raised to a new dimension of majesty. Likewise, this same effect gives the transparent shell a graceful sense of stylish temperance. Though not as layered as *Split*, Zhurnal Mod's bonus

tape presents a beautifully dark contrast that is nevertheless elegant in its simplicity. This is especially true when setting each piece's unfolded, juxtaposing j-card artwork side by side, building the set's thoughtful mystique.

The only minor gripe is the thickness of the box. Though it was thoroughly packaged and survived its trip from Russia unscathed, when compared to other boxes like Geometric Lullaby's *bagotten* 自杀 sextet, MindSpring Memories & Zhurnal Mod's storage system requires gentler treatment when opening and closing.



both producers turn their respective sides into sprawling tape-scapes that escape our plane for a realm of shimmering pearlescent ambience.



On to the *Split* album itself: no ordinary droning, meandering slushwave, both producers turn their respective sides into sprawling tape-scapes that escape our plane for a realm of shimmering pearlescent ambience.

Between tracks "Everest" and "Virupaksha Cave," Angel Marcloid of MindSpring Memories carves out an uncannily compelling cwm between slow, slushy synths and the sort of twinkling precious gem sounds characteristic of glimmer—another vaporwave subgenre focusing on crystalline motifs. And while her tracks' lengths might suggest a slow-building crescendo, in reality "Everest" starts thumping just shy of the mountain's peak, continuing to climb cinematically up a chrome ladder to heaven. If snow were made of shaved platinum, it'd sound like this.

Zhumal Mod's side, with the single, 40-minute track "Northern Oracle," feels like a seamless continuation or spiritual counterpart to the A-side, albeit with higher tension and hypnotism that gradually elevates Zhumal Mod's traditional, mantra-like looping style into a climax that plucks across the brain like a cerebral harp. The entirety of *Split* encapsulates a single, ouroboric journey up a frozen Penrose staircase, and should you lose track of time in this sonic avalanche,

your tape player's auto-reverse will no doubt take you through several cycles before you even notice your mind melting.

Of course, it wouldn't be a box set without discussing the bonus tape. Here, we're treated to two, 30-minute previously unreleased Zhumal Mod tracks. These will sound much more familiar to regular Zhumal Mod listeners, as they call to mind the dreamy recursion of thumbed-through fashion magazines that are the foundation of the artist's discography. If *Split* leads you up and down an Antarctic odyssey, then this bonus tape will lull you to an explorer's uneasily romantic sleep once you make it back to base camp.

In a scene where vaporwave's outside-the-box thinkers are starting to hone their craft inside sets of them, MindSpring Memories & Zhumal Mod present a laudable example of how small details can make even a polar plunge feel warm and cozy.

If snow were made of shaved platinum, it'd sound like this.



Prog With A Vapor Sheen:

Digging into winterquilt 愛が止ま's

H Y M N



Upon booting the album up, a wall of sound rises up to smack you in the face. Deep, fuzzy bass and a hypnotic drum beat come up to greet you, sounding like a thrash metal band playing through a funnel. And this is when things start to get weird. As the opening track "Falling" proceeds, creepy, distorted vocals start making themselves known, and the album begins to transition from in-your-face to under-your-skin.

Before things start to get too creepy though, Winterquilt pulls things back a bit; the second track "Him" eases off, letting a bit of sunshine in. This track also has the most traditional vaporwave sound by far, relying less on rock elements — at first, anyway.

Hot off the presses at Geometric Lullaby, following their long line of stellar releases, comes a new release from glimmer artist winterquilt 愛が止ま. Since entering the scene in 2018, their sound has definitely shifted to darker places, and nowhere is this fact better displayed than with their newest release, *H Y M N*.

Before long, however, the unnerving feeling established in the first track returns, creating a bizarre juxtaposition with what, up until this point, sounds like a Playstation 1 soundtrack. This sound bleeds into the third track, as well, which feels much like a cross between the opening pair of songs. Through these

opening tracks, there is another defining feature: the bass. The bass is front and center, which provides a more unique sound than one would normally encounter, as bass tends to be buried under countless layers.

Up until this point, the album is reasonably fast-paced. But things make a sudden change when "Vail" starts up. The high-speed, claustrophobic aural nightmare starts to slip away. The first half of this 7-minute behemoth takes its cues from Ennio Morricone (famed composer of spaghetti westerns such as *Once Upon A Time in the West*, and even some horror such as John Carpenter's *The Thing*); things are much slower and stripped down with a bit of flamenco flair. Think of the first couple minutes of this track as an interlude of sorts. When we emerge on the other side, gone is the idea of toying with rock music. The remainder of the album fully embraces it as things start to get, shall we say, *proggy*.

From the back half of "Vail" through to the album's conclusion, we are treated to something a little more in line with a rock album, with a lot of arpeggiated strings and juicy bass lines that are absolutely all over the place, driving the music into some crazy spirals. This is all the more impressive because it never feels like it's meandering too much. Everything still feels laser-focused as if heading towards that ever-closer horizon. And when the vocals start to make their return, they don't sound quite as distorted, almost like passing through the slowed-down section has awoken us from our nightmares. There's some light at the end of the tunnel.

Ultimately, the album winds up feeling like two different releases blended together almost perfectly down the middle. The first half of the album is dominated by a creepier, more uneasy feeling, even when some happier bits show

their faces, whereas the latter half sounds more traditionally progressive in nature. The key to the success of the album, though, remains "Vail". It serves as a bridge between the sounds. Without the connective tissue of this track, things would be rather jarring. The album's halves don't necessarily fit with one another. But both absolutely fit together when viewed through the lens of this one track which, by extension, unifies the sound of the album into a cohesive whole.

While the traditional vaporwave sound isn't present all that often, the end product is more akin to an instrumental rock album smeared with a thin veneer of vaporwave. This influence is felt on some tracks more than others (and on none more than "Him"), but the end result is something that feels as if it belongs in both the world of vaporwave and that of rock. Two disparate genres meeting on one album doesn't always work, but in the case of *winter quilt 愛が止ま*'s *H Y M N*, it's a resounding "yes!"

breaking the VAPOR WAVES

by V//Tomo. Illustration by s h e e p

At the speed at which the vaporwave community releases music it can feel like a tsunami's worth gets produced every day, so we asked the community for some album recommendations that might have found themselves underneath the waves. Leave your Helios bust behind because Poseidon is our guide today!



Gender™

Shannon Phone

purrtapes.bandcamp.com/album/gender

recommended by Vid.Nas:

"IMO it's the best trad vw album (or at least top 3) and I've never seen anyone else mention it. They did one other mix for SC (which might be even better) and that's it. Brilliant stuff."

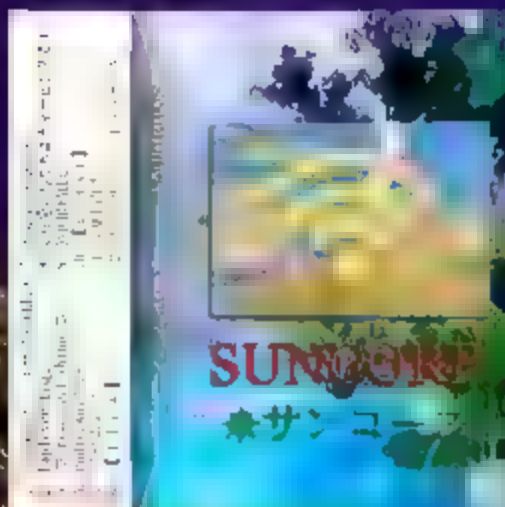


Dream City
VAV-31

vav-31.bandcamp.com/album/dream-city

recommended by wemeric_ceddamer:

"VAV-31's 'A Night On the Town' gets a lot of well deserved credit, but the even more epic 'Dream City' seems to have largely slipped under the radar..."



☀ **サンコープ**
scamlines

fotoshoppe.bandcamp.com/album/--13

recommended by Reveresed Reference:

"As far as why I think it's great, I've thought of it as a sort of spiritual successor to Hiraeth by CatCorp. This one tends to be a bit more experimental though. However it's still a relaxing and cohesive listen. Only 30 minutes long too, so you can play it over and over"

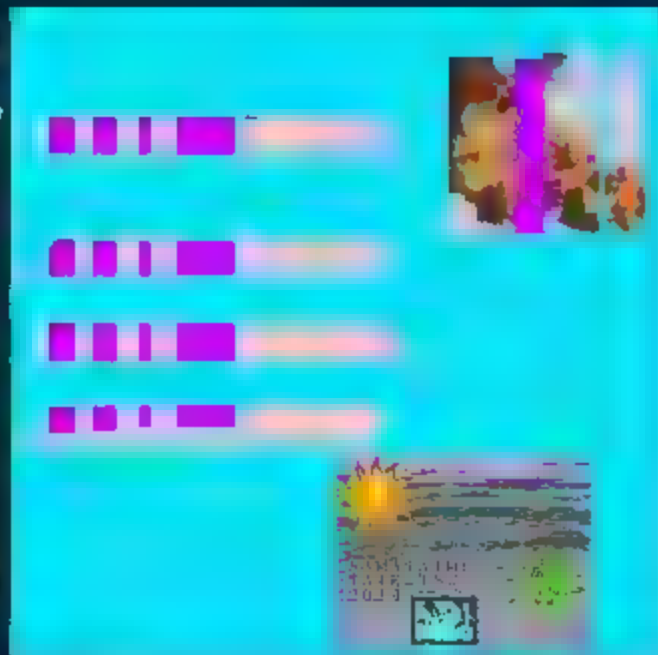
サマータイム退屈2014

Ran Misato Ran

ranmisatoran.bandcamp.com/album/2014

recommended by Angel Marcloid:

"I remember when I first started making vaporwave, I became interested in finding artists that were doing it in more experimental, abstract, texture-focused ways. Ran Misato Ran was one of the only artists at the time who were doing that. It's confusing and dense, and any beat you may be able to nod your head to will fall apart quickly."



L'Autoroute de l'Information

フライドポテト、チーズ、ソース (*frite, fromage, sauce*)

fritefromagesauce.bandcamp.com/album/lautoroute-de-linformation

recommended by IndyAdvant:

"One of the most magical records I've heard. An absolutely incredible amalgam of samples and synth instrumentation."



Airwaves Burgundy

Acquired Taste

palm84.bandcamp.com/album/airwaves-burgundy

recommended by s/leep:

"A treasure I found while surfing new vaporwave submissions on bandcamp, Airwaves Burgundy feels like old school vaporwave in a new era."



After Hours at the Local Mall

Glory Patriot

glorypatriot.bandcamp.com/album/after-hours-at-the-local-mall

recommended by Alcool 68:

"Glory Patriot's stuff doesn't get enough attention, I think. Their 'After Hours at the Local Mall' is such a sweet slice of mallsoft...very low-key, for the most part. Lives up to the title."





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POSTCARDS
FROM

LaLaLand

UNDRESSING VAPORWAVE FASHION WITH

t e l e p a t h

& Flora Miranda

It's just past sunset at Elsewhere, in Brooklyn. He's just finished 100% Electronicon's most moving and climactic set, and the artist known as *t e l e p a t h* is praised as one would a demiurge. As the silent, cryptic mastermind behind so many releases that have come to cement vaporwave's artistic authenticity, from 一緒に別の夜 and 現実を超えて to the entire Virtual Dream Plaza project, *t e l e p a t h* embodies so many of the genre's sacred pillars. Anonymity. Emotive psychedelia. The creation of divine musical universes.

His Electronicon set shared the lush sounds of *t e l e p a t h*'s latest collaboration: the soundtrack to fashion designer Flora Miranda's *LaLaLand* show. An Austrian designer based in Belgium, Flora's work focuses on themes of our estrangement through technology and, conversely, the emotional capabilities of computers. 3D scanning, machine learning, and wearable data are just some of the ways she has symbiotically fused fashion and futurism. Along with her and *t e l e p a t h*'s sonic release, Flora also designed the glimmering leviathan of an outfit he has worn for his live performances.

Private Suite Magazine is deeply thankful to both t e l e p a t h & Flora Miranda for providing the rare opportunity to facilitate a discussion between them about cyberspace, hyperspace, and bot couture.

PSM: Could you both please introduce yourselves and share how you first started collaborating?

F: In my studio we create a space for free experimentation. Here we create intricate, elaborate garments that tell stories. These stories are mainly about how the human changed with the internet and computers. Since January 2018, we present our collections seasonally in Paris during Haute Couture Week.

From our artistic pool of ideas, I create commercial spin offs. Such as IT Pieces, which is an automated online design tool for customised garments. Your data is the material for beautiful, wearable garments.

T: I create music under the pseudonym, t e l e p a t h. I operate a record label called Virtual Dream Plaza with my significant other, Agia. We send our Love and Light energy to this world and beyond using music as our medium. Virtual Dream Plaza is a beacon of Light. *Like a lighthouse at sea, our light guides those who are lost in the darkness safely to shore, to Love.*

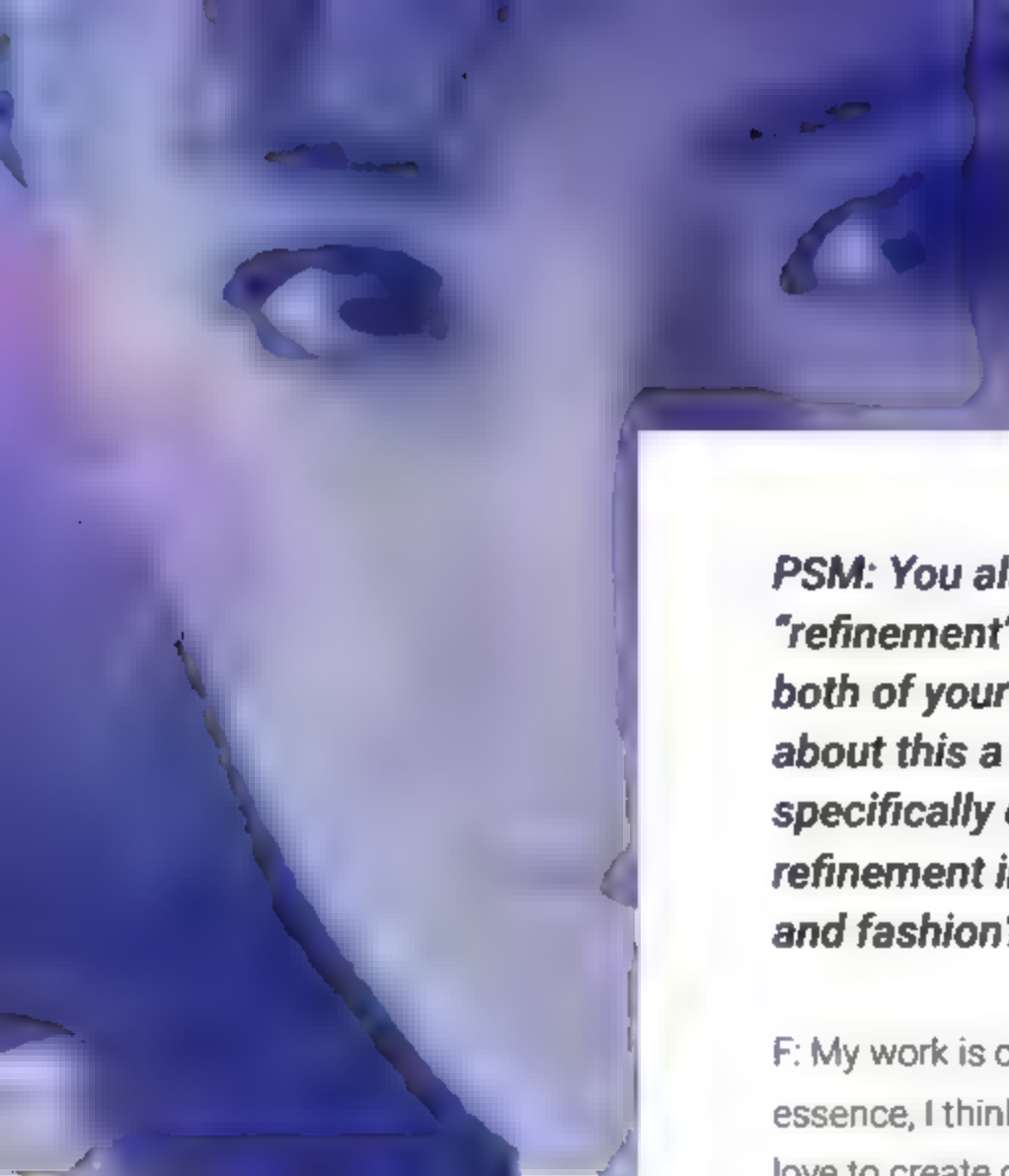
PSM: Flora, you've said that you and t e l e p a t h share the goal of "lifting vaporwave to a high-end level." What might that high-end level entail?

F: From a fashion perspective, I find myself related to vaporwave. And in terms of t e l e p a t h's music, in my point of view, he brings a new dimension to the genre. To me, it is more sublime, less openly a gimmick. Or not a gimmick at all maybe.

T: The genre seemed to exist early on almost as a joke or satire when I discovered it. I did not see it this way, and instead saw an opportunity to express myself through this kitsch medium of music. Those willing to listen were taken on a journey to the worlds I know and love.

F: Yes I think what, on the one hand, is also so appealing about vaporwave is the playfulness of quickly assembled comments by some people. Literally "someone."

T: Indeed, it was a way to quickly express many ideas that are not normally found together. It influenced me to experiment with many sounds and styles of music that I never would have otherwise.



PSM: You also say that "refinement" is apparent in both of your art. Could you talk about this a little more, and how specifically each of you pursue refinement in music and fashion?

F: My work is complicated in its essence, I think in complicated ways, I love to create complexity, the challenge to make something incredibly intricate is very joyful to me. At the same time, the elegance and freedom of assembling something quickly brings irony to the table. Being able to let loose, not care and laugh about oneself. It is like complex systems or societies that eventually have to break down, be destroyed, to be able to live on.

When things get complex they might get fragile, too. Essentially, this is also the reason why I did choose to not become an artist, but a fashion designer. This dissonance of "creating serious meaning" and "pretentiousness of intellectuals" and "superficial beauty made to sell" is something fashion as a medium carries expertly.

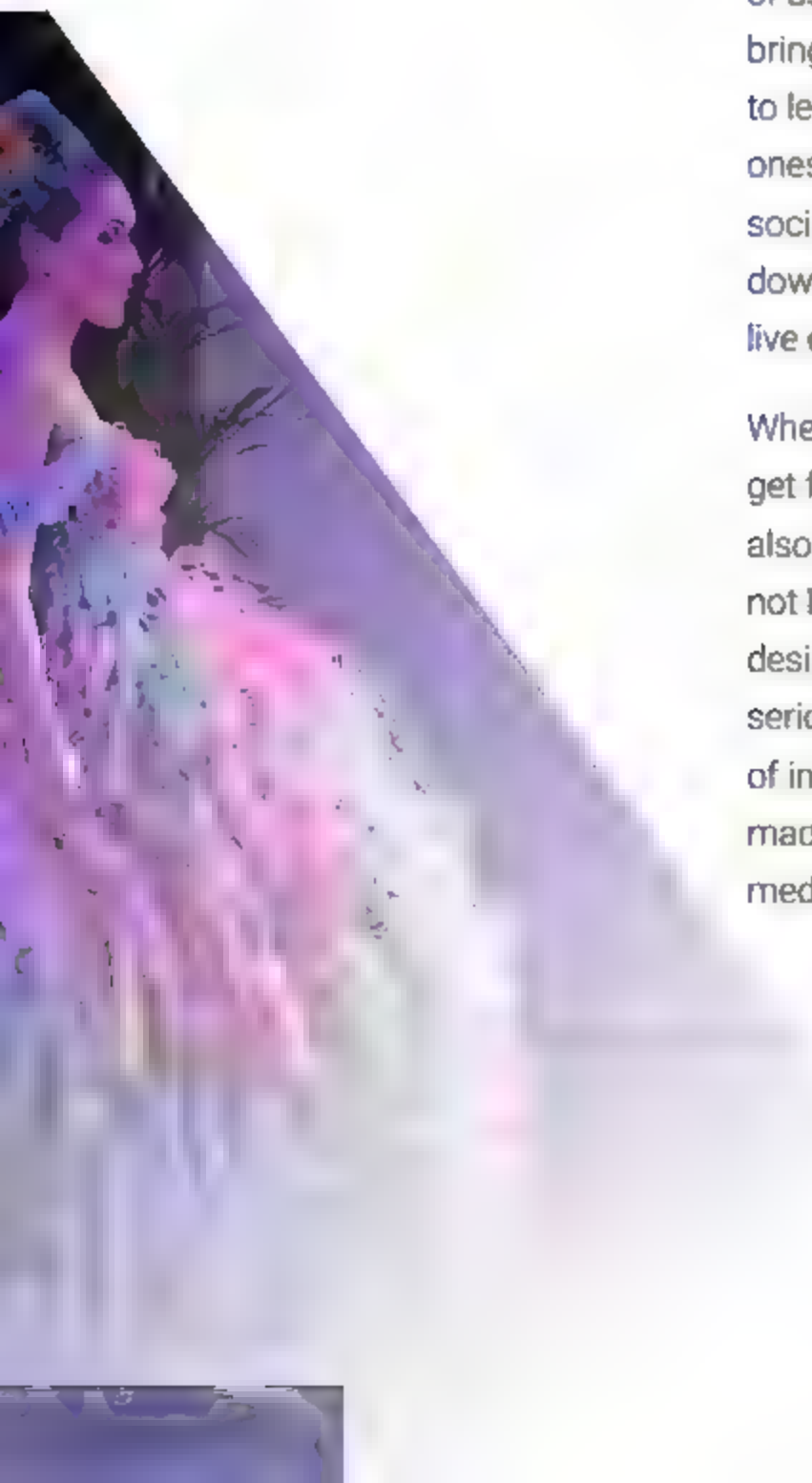
PSM: How do you perceive the relationship between fashion and vaporwave, whether it's one influencing the other or vice versa?

T: Vaporwave has always been more of a cultural movement than just a music genre: a modern punk movement birthed on the internet. The look and feelings surrounding it were just as important as the music itself, especially in the earlier years.

F: I think this is very well said. That is the way I see vaporwave as well: the punk of the internet. However, with a very different energy... instead of the punk's slogan "no future" it's more like "whatevaaaaarr... nothing is anything and everybody is something somehow." The flow of unlimited imagery, the lost identity, the found identities we experiment with online all at the same time. Nicknames, profiles, relationships.

T: This has resulted in its aesthetic appeal influencing other mediums of expression such as fashion. It became a way to express anything your heart desires, breaking more and more established rules and norms with each new expression.

F: One of these desires is for the '80s, when fashion was excessive, and the internet was a sphere of hope (for me it still is, but those who were in their 20s in the '80s might be disappointed about how the internet became controlled and organised).



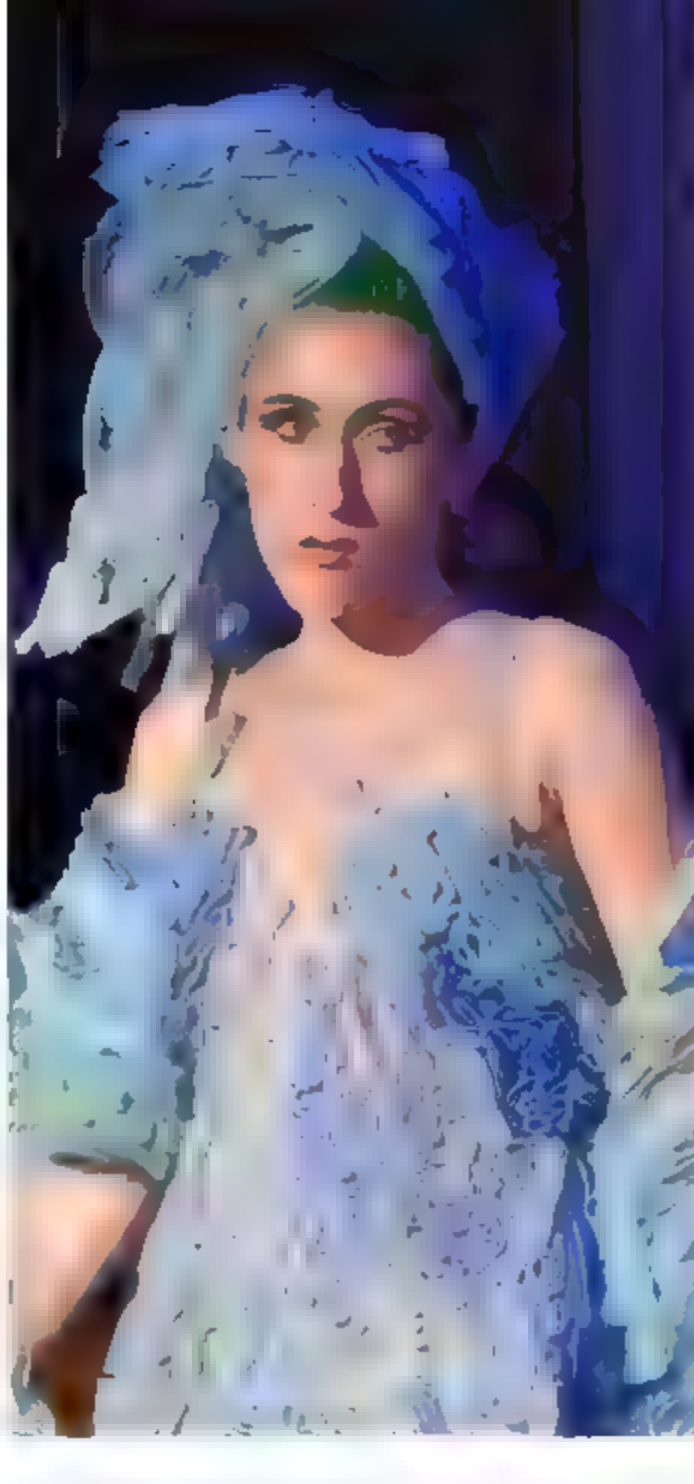
PSM: As a follow up, you say *LaLaLand* is about teaching “machines what erotic clothing is.” How in particular did you approach that theme? What conclusions did you draw?

F: *LaLaLand* is the first step in an on-going research project of mine, where I want to see the creative possibilities of structuring databases — which are the basics of machine learning. In a world where a big part is automated with AI, we have an opportunity to reshape the social stigmata of, for example, gender identity. To me there are no conclusions to draw, rather ■ responsibility to write history — what do we want to teach the machines of our world?

T: While you were tasked with teaching machines about eroticism, I was tasked with the opposite, using machines to convey love and eroticism to humans. It all came full circle when the music was played while her designs were displayed during the fashion show.

PSM: What did the soundtrack’s production look like? How closely did you two work on it? And how were the track names conceived?

F: When I reached out to t e l e p a t h, he answered in the perfect way. He said ■ lot about love. And — ok if I am really honest — t e l e p a t h is anonymous to me as well. I don’t mind though: we interact through creating, so that is good enough! But the expression of making everything about love and then mixed with vaporwave, which is related to the



internet, which is technical — it’s like the friendly robot who says “hello, I am here to help you. My mission is to just spread love.”

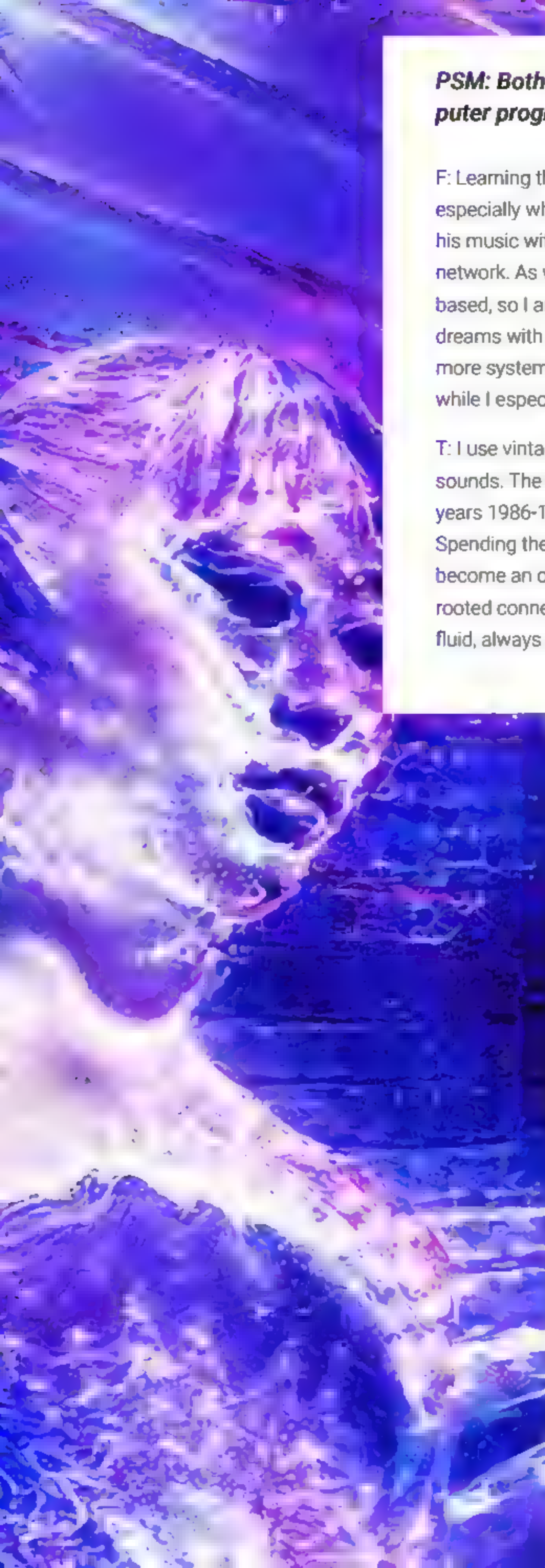
T: Flora and I first spoke through ■ Skype call, discussing the many concepts and ideas that were to be conveyed through the soundtrack. She shared sketches and images of the designs, a Spotify playlist, and a video guide with other reference music that captured the emotions she wanted to convey and when.

I interpreted this data and compiled it into a chart that graphed the energy level and flow of the music through the show. Along with the graph was an outline that went into detail about what emotions were conveyed when and why, along with what I was writing the songs inspired by.

F: The creation of the music is really very dear to me. I am so thankful for collaborations like this. Music has a special place in my life, growing up with musicians in the family and in high school. Music allows a very certain kind of expression and ■ is one that I like to consider together with designing clothes. It does not just mean to listen to certain music while designing. But to think of music, having music together with a design for people to fully delve into a story on many levels. To me, music comes as ■ natural part of creation. Seeing something, and knowing what that thing would sound like: I simply have not the artistic and technical depth to execute such sounds.

Collaborating with t e l e p a t h does not mean that I am simply letting him execute an idea. It is more like — I see the sound in him. And then I feel the trust that he will surprise me with his very own composition.

T: Soundtracks provide the emotional context to whatever artform the music is paired with. This was the goal when composing music to go along with Flora’s designs and show choreography. It was all designed to flow together as one artistic expression, working together to convey the intended emotional context at the right times. The creative freedom she provided allowed our collaboration to come together very naturally and without resistance.



PSM: Both of you have mentioned that your art utilizes a lot of computer programming. Could you elaborate on this?

F: Learning that t e l e p a t h had studied computer programming excited me a lot, especially when he started to elaborate on mathematical systems that he builds his music with, and that he creates all of his cover art with a self trained neural network. As we said before, t e l e p a t h's music is very dreamlike and emotion based, so I am thrilled that one would not recognise the systems he builds these dreams with when listening. This is similar in my work: I like to design more and more systematically, increasingly writing generative programs for the dresses, while I especially seek to reach emotional expression.

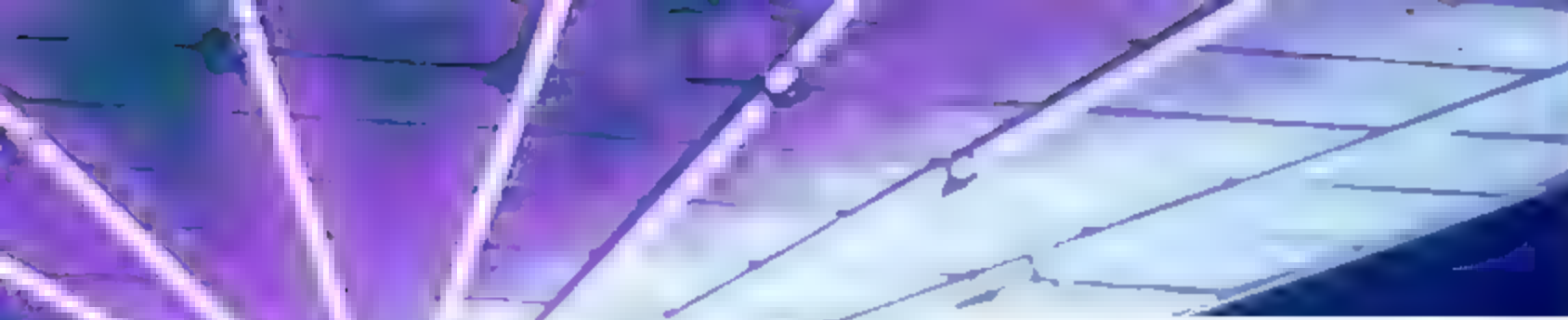
T: I use vintage synthesizers and drum machines to program my own expressive sounds. The hardware used to write and record the soundtrack is all from the years 1986-1993, which properly captures the era and feelings Flora was seeking. Spending the past two years programming synthesizer banks and presets, it has become an obsession to construct the perfect sonic dream palette. This deeply rooted connection and high level of organization makes the creation process very fluid, always knowing which sound programs to use where and why.

PSM: What other unorthodox techniques do you each use to express your respective visions?

F: I am fully for the freedom of expression and doing whatever has to be done right in this moment. Since a long time, I have a picture hanging on the studio wall of Genesis Breyer P'Orridge holding this pillow saying, "Warning, I really don't care." Which is a reminder that many rules are social rules. Free your imagination, dare to do what must be done, open yourself to act through the strengths you are born with.



T: I couldn't agree with you more, Flora. In the words of someone very dear to me, "To know true love is to know no fear."



PSM: What was it like conceiving and designing t e l e p a t h's costume for 100% Electronicon?

F: t e l e p a t h had the clear vision of being ■ celestial creature with ■ non-human appearance. Next to me empathising with that vision, I have practical considerations. For example, that it does not take up too much space in ■ suitcase. That is ■ why I decided to produce a silicone coated fabric, which moves in a surprising way and is reflecting light in various levels, because of the pigments I used: iridescent layers, transparencies, and the silicone itself is shiny. t ■ l ■ p ■ t h wears basically ■ large sheet of second alien-like skin. This skin also covers his head, and we draped the material around the face in such ■ way that it gives him an alien facial expression. A transcendental appearance. A friendly ghost.



An Extra Moment with t e l e p a t h

PSM: What do you think the *Electronic series* means for vaporwave at a higher level?

T: It is a physical experience for the genre opposed to its normally virtual nature. It has been a positive experience which brought people together from all over.

What are your thoughts on the entire "t e l e p a t h crystal" phenomenon that has only grown in notoriety?

T: I am pleased they understand the energy transmission involved in the music and seek to harness some for themselves. We are delighted to gift our Love energy to those who have opened themselves to it, crystal or not.

What are your thoughts on artist anonymity, both from your experience and within the vaporwave movement?

T: The purpose for the anonymity is to keep the importance on the music itself rather than the artist. The focus on artist identity is unnecessary to me. In the place where we originate from, names and language are not used in the conventional sense. Due to this, music is a much more effective method of communication and transmission for us.

Do you like being considered a vaporwave artist, or do you see yourself breaking through to something else?

T: People can label my work however they wish. Vaporwave has become a vague umbrella term in recent years, as it continually consumes many other genres. It is an all encompassing term now, that allowed many smaller genres and sub-cultures to grow from it. I decided to distance myself from the term a few years ago, because I no longer wanted to be confined by its boundaries. I will continue to create whatever works I desire, not concerning myself with what it will be labeled or if it will fit inside of a predefined box.

Who are some other artists, vaporwave or otherwise, that most influence you?

T: Buckethead, Boards of Canada, Frankie Goes to Hollywood,
角松敏生, 向谷実, Uku Kuut, Roots Radics,
Erroll Garner, 芸能山城組, 菅野よう子.

What aspect of your musical career are you most proud of?

T: A personal favorite release of mine is the first album created with Agia, The Light of Our Love. It signified a new chapter in our relationship, joining together to create love-filled dream music. All of the music has always been about her from the very start, so it is my dream come true that we are working together on music.

An Extra Moment with Flora Miranda

PSM: How did you first get into fashion design, and what first drew you to integrate these ideas of AI, programming, and other assorted futurisms in your work?

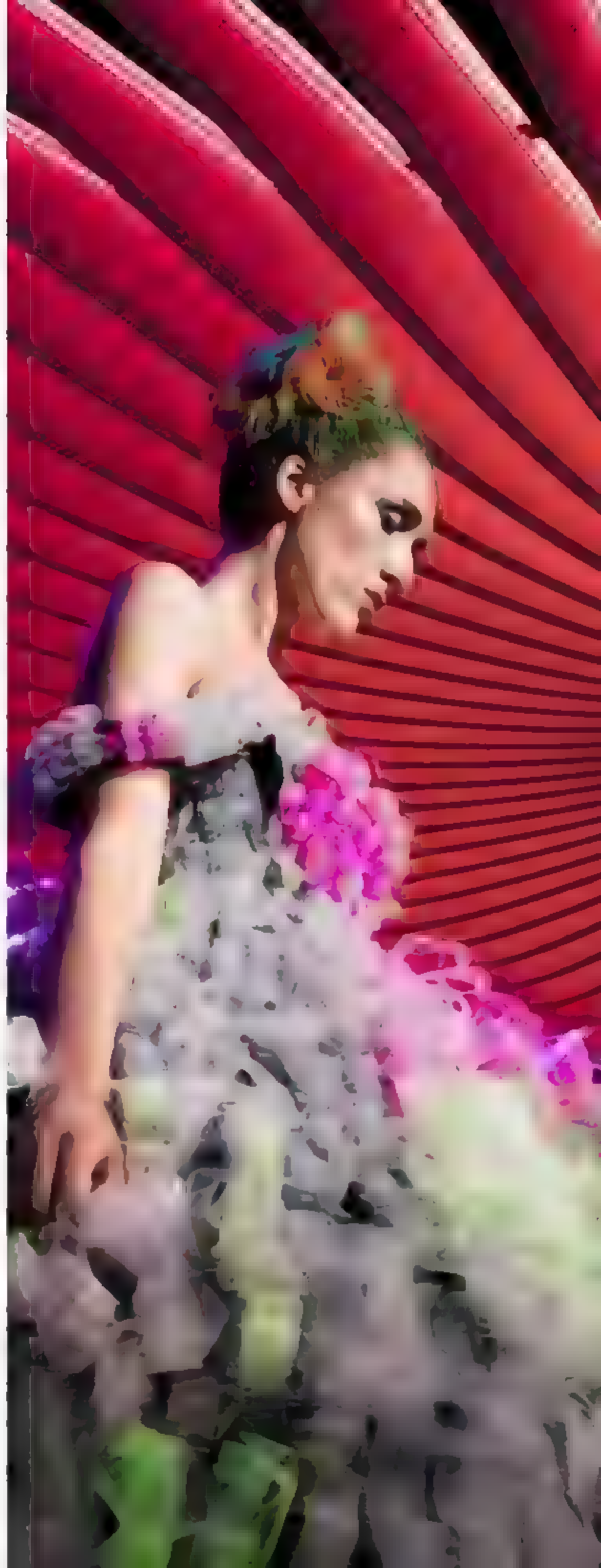
F: Originally, I thought I would become a painter. I always worked on hyper-realistic portraits, was fascinated by faces, bodies, identities. But after all I wanted to work with the human, the body itself. With motion. Perhaps, copying reality in paintings and copying reality through AI is quite similar to each other?

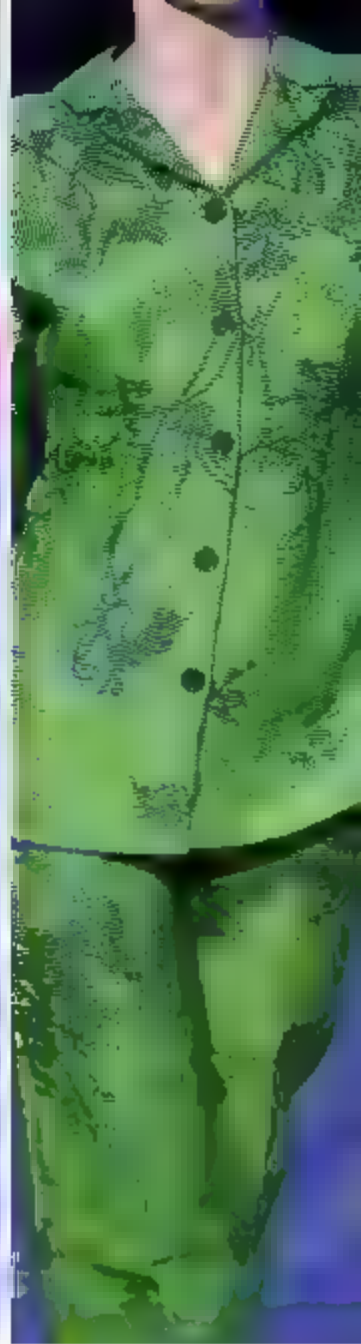
How did you first come to discover vaporwave and t e l e p a t h's music? Which other vaporwave artists have influenced you and your art?

F: I like to think of new words, and then I look them up online to see what would come up. One day I thought of the words "Vapor Wave". Probably thinking of a title for a new work. A whole world opened when I typed this into my search engine...

What are some of the specific themes you've explored with outfits in the past that you feel share vaporwave's vision?

F: My interest in the social impacts of the internet and machines has been there already when I was a teenager. Back then I was convinced that I would become a painter. I would work a lot with PhotoShop and then paint images that are hyperrealist distorted from reality, through this digital filter. In fashion school I then worked around topics like how people want to show how much fun their life is, and how many friends they have on social media.





And I connected that to the subculture of the “Kandi Kids.” They make these friendship beads, and whoever has more beads shows openly that they have more friends. Materialised social media. Later, I looked into how our sexuality changed with the internet. Or, how would our world look if teleportation was possible, if humans can transport the single particles of their bodies in a split second? All the latest concepts can be easily found on my website.

What are some standout garments of yours that you want to share a deeper explanation behind?

F: The “UV Map Dress”

It was made in collaboration with artist Simone C. Niquille, who created the print, and I created the dress and texture. The print shows a 3D scan of a person, that is virtually draped onto a towel. And printed out, if this towel is hung over one’s head, we see the person again.

How might you like to see vaporwave fashion change, at either a commercial or high-fashion level?

F: Vaporwave is simply a term that has not been used widely. I think there ■ a lot of potential in this word, a lot can be said through the name itself. Just like “punk” clearly stands for its own time, and describes a few generations of music, art, fashion and a way of being. In ■ way, it is difficult not to be Vaporwave in the last ten and coming years.

We live right now, and we all float on this wave of unlimited information, image streams, cyborgs, cultural capitalism, a nostalgia for the rich and glamorous ‘80s, and the best parties in the ‘90s — which none of us could attend, because we were babies.



STAY VAPORWAVE HOLIDAY

The holiday season brings out especially joyous music to cast holiday cheer upon us, spreading the joy of sharing and caring. Or to put it another way, drown us in the same repetitive musical droll for two months. Luckily vaporwave is here to save us! So get your vaporwave mistletoe ready, it's time to explore Christmas through the vapor!

There's nothing like a
festive holiday season
with a little bit of
vaporwave to make it
even more special.
The holiday season is
a time to celebrate
the joy of sharing and
caring. It's a time to
drown us in the same
repetitive musical droll
for two months.

So get your vaporwave
mistletoe ready, it's
time to explore

Christmas through the
vapor! The holiday
season is a time to
celebrate the joy of
sharing and caring.
It's a time to drown
us in the same
repetitive musical
droll for two months.

So get your vaporwave
mistletoe ready, it's
time to explore
Christmas through the
vapor!



CAN YOU FEEL THE SPIRIT!?

Does this music warrant a name? Which one speaks to you the most? Ok, great. Now that we have a tentative name, let's explore all the vaporwave Christmas music we can, starting with a seasonal offering from Pacific Plaza Records: *It's a Vaporwave Christmas*.

I spoke with Alyx, the creator of the album and owner of the label that released it, about the meaning of Christmas and how it can go hand in hand with vaporwave.

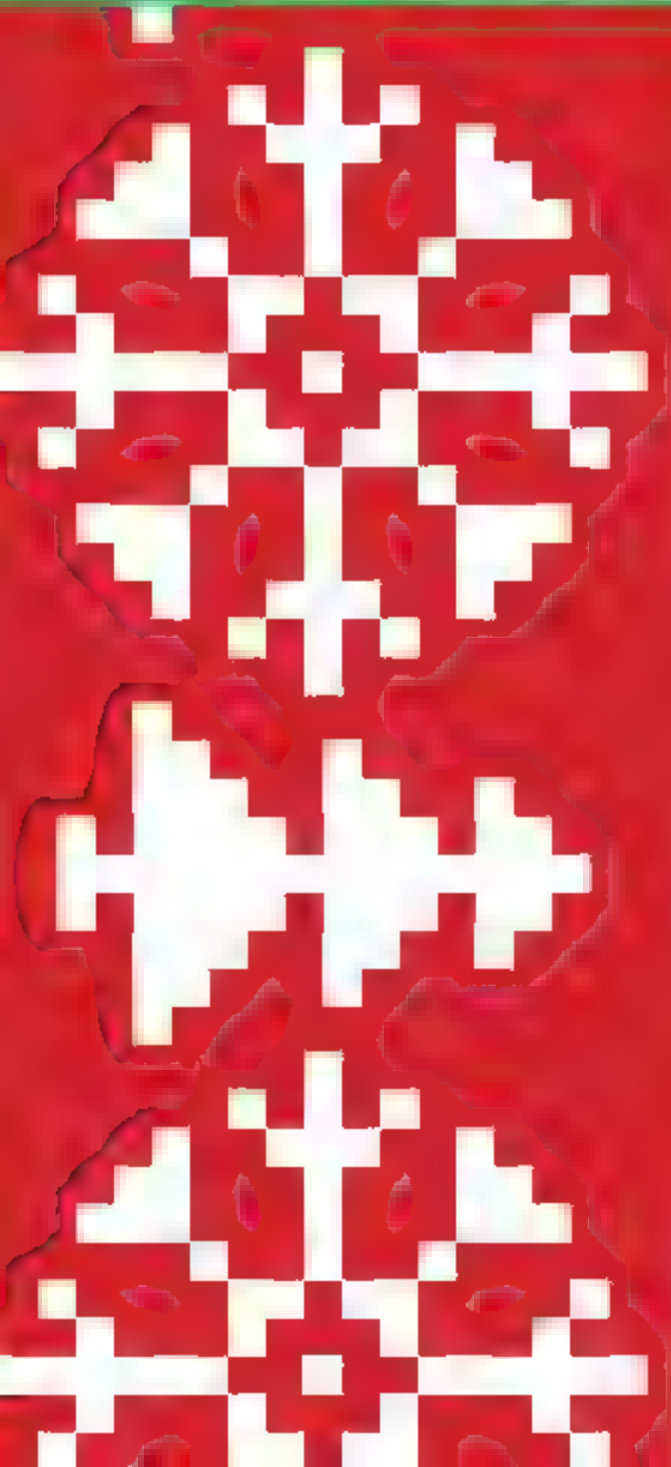
ALYX: The modern idea of Christmas is often centered around this consumerist idea of exchanging and buying gifts. It's migrating away from being a religious day. It also has a bit of a faux-utopian idea to it, especially in the Western/American consumption.

"It's a very stylised aesthetic for a holiday that takes over our culture. Vaporwave and Christmas often have an overlap of commentary."

RSM: Why is it that you think people make vaporwave Christmas albums?

A: Christmas music has a long history in contemporary culture. Every decade there are new versions of the same old songs, or new songs that are written to be like other old songs, just containing elements of the current era — 70s vs. 80s Christmas music.

Vaporwave is now creating a new era of Christmas music, almost revisiting the time when it was made, depending on the sample. People make funky, disco, soul, punk, rock, soul. There's a lot of material to work with. As we get towards the end of the year, it's easy to be inspired by the samples again.



PSM: What inspired you to make this compilation in the first place? What is it that you are trying to offer listeners?

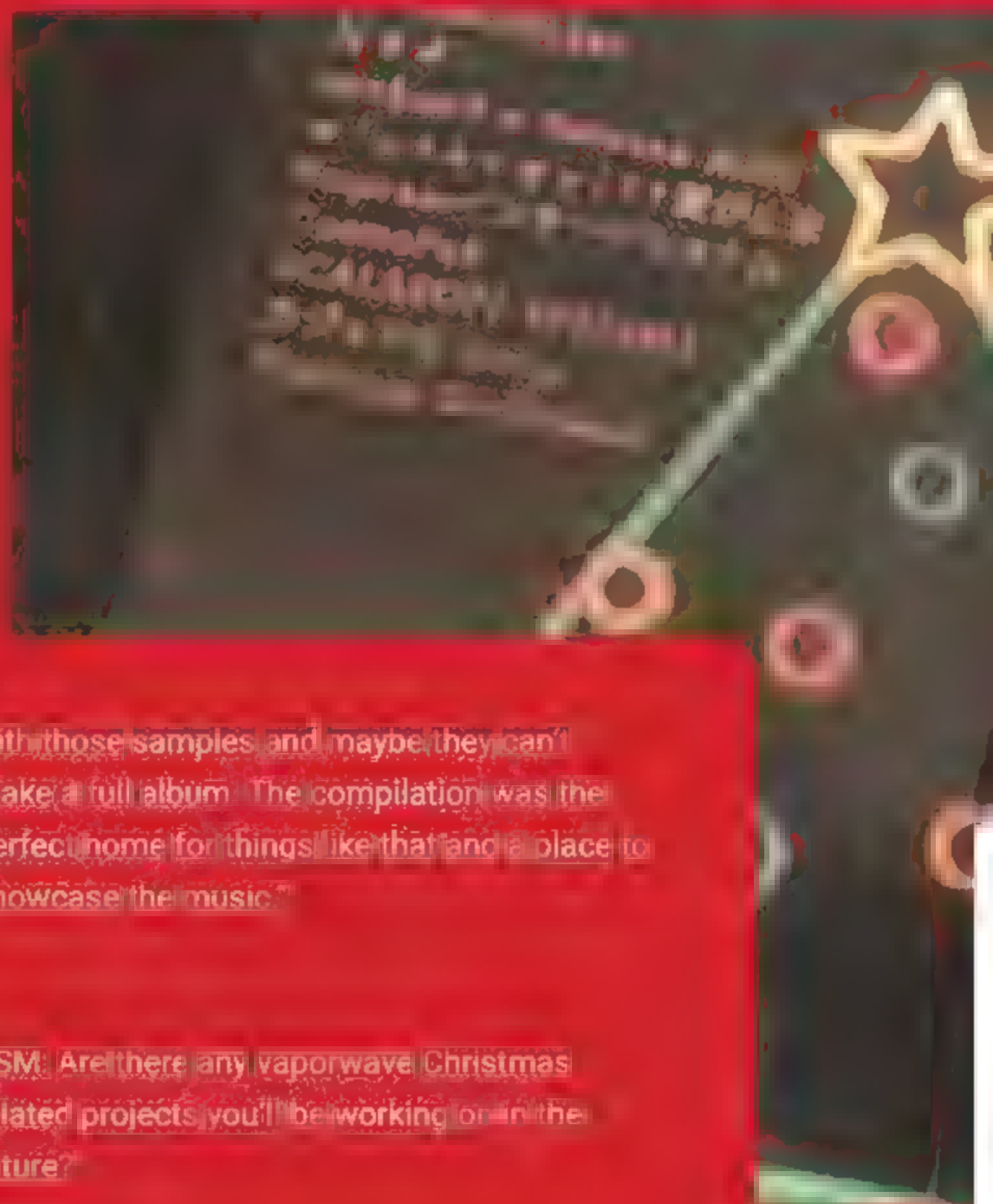
A: "I personally love Christmas music. I used to record Christmas EPs in my bedroom every year when I was learning to play guitar, digging through sheet music and looking through Christmas song books. They would usually be folk influenced.

As I gravitated towards vaporwave and electronic music production, I decided to make a vaporwave Christmas EP. Technically this was the first ever Trucks Passing Trucks release. I wanted to make a compilation to continue the tradition of vaporwave Christmas music. I asked around to see what artist would contribute and I got a lot of really cool songs in a diverse array of genres - signalwave, hypnagogic pop, classic vapor. I just knew there was a sort of demand for it out there.

PSM: How exactly did you go about collecting the music for the record, and working with different artists to each submit a "fresh new track"? And why did you decide to do it this way?

A: "What's funny about this comp is I remember when I put up the open submissions for it. I made this neat Christmas card for it and tried to post it on /r/vaporwave just around the time they were clamping down on image submission posts. It got hidden and taken down.

I had a hard time getting submissions at first but I looked to Twitter for help and quickly it became a new and welcoming avenue for me. I think Christmas albums bring people together. I figured a lot of people are interested in messing



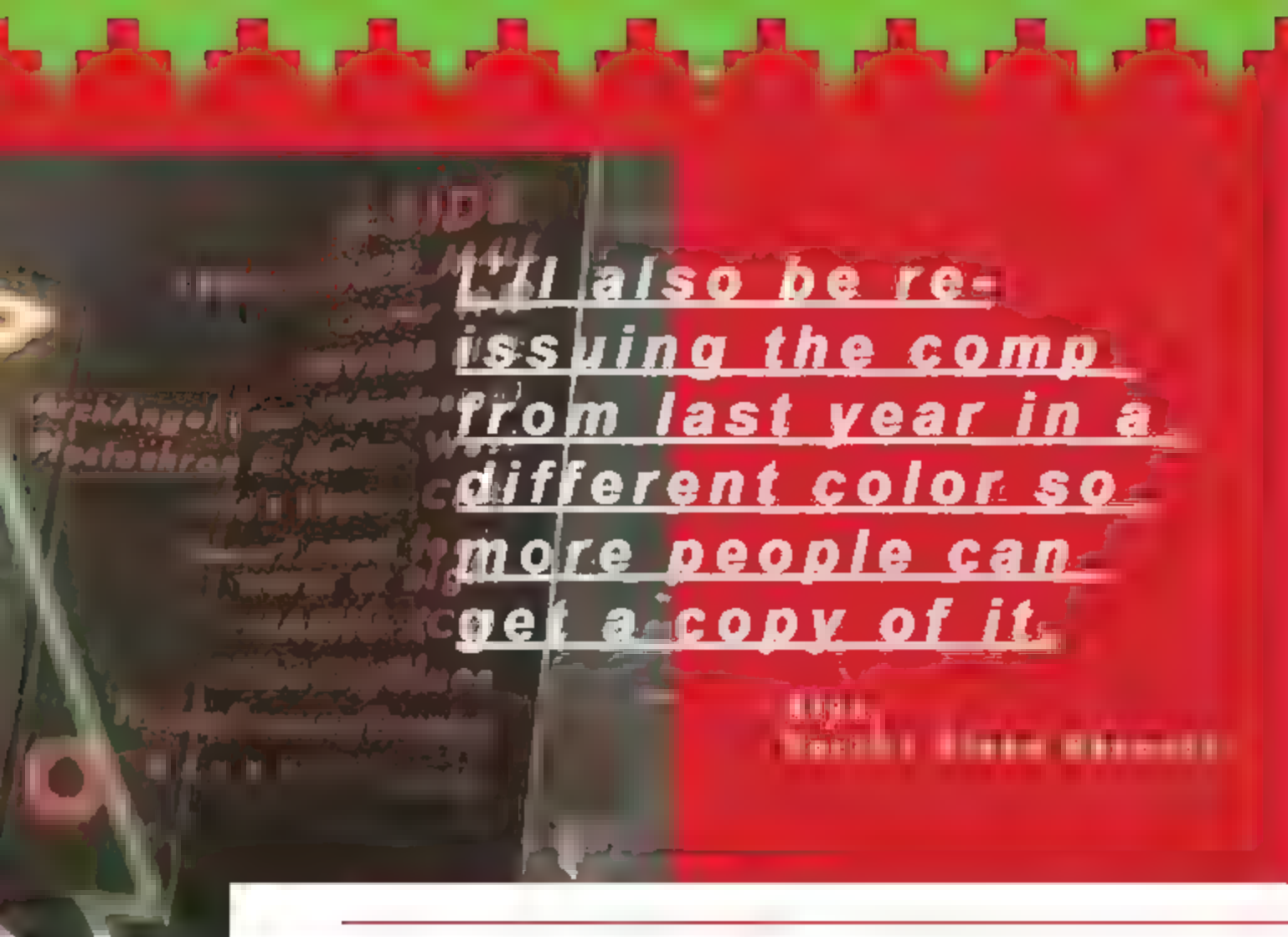
with those samples and maybe they can make a full album. The compilation was the perfect home for things like that and a place to showcase the music."

PSM: Are there any vaporwave Christmas related projects you'll be working on in the future?

A: "I might make it a tradition. It's very exciting to offer a reason to flip these samples, and I think maybe even motivates people to make Christmas music. I am making another Christmas song on Trucks Passing Trucks this year, then also incarta95 and I are doing a new Christmas comp this season so keep your eyes peeled on the Pacific Plaza Records bandcamp. I'll also be re-issuing the comp from last year in a different color so more people can get a copy of it.

I may also try to get the Vaporwave Christmas Story back online and released on physical media but there were a lot of artists on it so it's going to be a lot of work getting the permission from everyone. We'll see!"





THE VAPORWAVE CHRISTMAS STORY COMPILED

This album was indeed quite controversial as unfortunately many of the cassettes of the 50 cassette run for the record that were purchased were not delivered, and shortly after, the bandcamp page

for the label closed down. It's not clear if any artists were owed anything, or what exactly happened, but it left an apparent hole in the community, and people's stockings! Interestingly the album still proves to be one of the more elusive vaporwave records after it all but vanished from the internet (though you can find it if you look hard enough.) Another interesting entry to the story is that the tapes were apparently dubbed too slow, so much so that the digital recording sounds nearly completely different.

It featured a whopping collection of artists, with a tracklist as follows:

Sangam - Below Zero

[SONICON] - Jack Frost

NEKOSHOGUN - Mistletoe

nano神社 (㊦㊦) - All I Want For Christmas Is You

Aristotle's Hard Drive - Snowy Night in Tokyo

NMESH - The Scut Farkus Affair

Sport3000 - Special

First Kings & Vinyl Dial - A Krampus Carol

ookilani - happy holi-waves to you

ミストMYST - MYSTLETOE ジャム

ECHO BEACH - XMAS EVE BEAT

Trucks Passing Trucks - a l l w h i t e c h r i s t m a s

haircuts for men - epheblebium

AZENXIO - いくつかの夜は長すぎます

OMI5 - Snow Land 2003

V▲PYD - ラストクリスマス

OSCOB - 去年のクリスマス

Strange Aeons - Im outa here

b a k m a h n - white boomer

PATHS - LED Ornaments

TVVIN_PINEZ_M4LL - HoHoHo (2)

ホーホーホー j t t h o m a s

サンドペーパー手 - L u v B y T h e 災

Ursulan kasetit - T o n t t u

Hopefully it gets another chance for an official release some day.

We also have a new Christmas compilation for the year, coming from Strudelsoft and Pacific Plaza Records, *Oh Come, All Ye Vapeful*. 18 tracks of holiday cheer from your favorite Vaporwave artists such as... Dan Mason, PowerPCME, Nano神社 (🏯🎵), Frank Jav Cee, Wizard of Loneliness, 회사AUTO, Tupperwave, TPM, DATAGIRL, eventual infinity, Trucks Passing Trucks, 3D Blast, Incarta95 and more... unreleased tracks, livestream classics and wacky takes on the Christmas canon! This compilation was conceived by Incarta95 as a music compilation turned Xbox Game, and as such it will be packaged in Xbox cases with artwork by Secret Schools to match the game box aesthetic. Full color duplicated CDs in Xbox green cases with wrap around artwork!

Pre-orders went live on December 19th at the PPR Bandcamp page (limited to 50) with a track premier, and the full digital release to follow on the 23rd, with approx 20 more physical copies added.



AND NOW ON TO OUR COMPLETE VAPORWAVE CHRISTMAS SEASON ALBUM GUIDE!



Christmas in The Hypermall by Hypermall Corp.
 (created by Blank Banshee) includes a 3D modeler, virtual mall tour video featuring brands like Nintendo, Nike, plus an assortment of aesthetics like generic geometric 3D art and vapor memes.
 Dec 2015



Christmas at Crystal Valley Mall by 未来/FUTURE/PAST
 Dec 2015 (with Video) | Wondertgmallssoftvibes

Christmas at Azure Atoll by SCAPASOFT SYSTEMS
 Nov 2015

Non-Denominational Holiday Special: New Years Edition by 未来/FUTURE/PAST
 Dec 2016 (Tapes still available)

Dreams by Winter Sleep (James Webster solo project)
 Dec 2012 (with Video)



Return To Dream City by Winter Sleep
 Dec 2018 (Tapes still available)

vaporwave christmas by devaso by devaso.house
 Nov 2017 (with Video)

Home by Sao Chasey
 Dec 2017

That Sentimental Feeling! by Nostalgic Depression
 Dec 2018

Winter Storm UPDATE by Alternate Skies
 Dec 2019



Christmas Eve Holiday Special by Fantasy Deluxe Compilation
A Home Alone tribute album as a 12 minute mix. Not overly
saturated with Christmasy instrumentation, but still a real treat.
Dec 2016

13. The Peps by DOGMA
Nov 2017

Xmas 27.17, Vol. 8 by Trucks Passing Trucks
Dec 2017

Christmas at the Plaza by Various Artists
Nov 2016

Be Home for Christmas my favorite, very funky
Nov 2018

Synthetic Christmas (Vol. I)
Nov 2016

Synthetic Christmas (Vol. II)
Nov 2016

Synthetic Christmas (Vol. III)
Nov 2016

Christmas at the plaza
Dec 2018

Banjo Kazoole Winter Vibes
Jan 2017

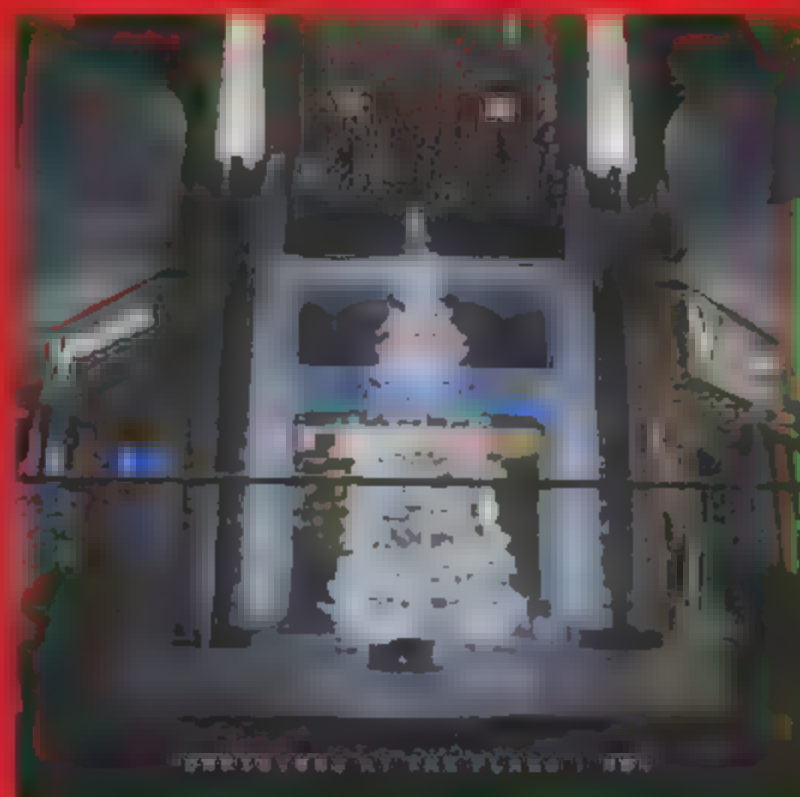
secret santa by power lunch (Compilation)
Dec 2016

COMPANY PARTY IDEAS by U-HALL 法人 華業
Dec 2016

PERENNIAL VICE by Valet Girls
Dec 2017

Giftz EP by tapes
Dec 2018

Wreaths by Purple Dialect
Nov 2019



Xmas Special by WAV-SUPR3M3
Dec 2017

A Very Vapor Christmas by Kulack Lake Social Club
Dec 2018

Noel by nano神社
(with Video) Dec 2018

Happy Holidays to You from DOGMA
The DOGMA Corporation
Dec 2017

HOLIDAY SEASON by MAITRO
Nov 2016

How U a a l t by Ursula's Cartridges
Dec 2016

Merry Vapormas (Christmas Vaporwave)
by PolyKarp
Dec 2015

SOME SINGLES & MIXES

Zadig The Jasp - *Timeless* タイムレス
- March 2017 | This is probably my favorite.. dare I say it? ..SnowSoft track?

Wham! - Last Christmas - Dec 2017

Pogémon - Lets - Dec 2015

Someone Special - TUPPERWAVE
- Dec 2019

Kimonos at Christmas by Alpha Chrome Yayo
- Dec 2019

Blue vapor Sapphire - *A Very Vaporwave Christmas (Mix)* - Dec 2015

A Very Vaporwave Christmas (Mix) - Dec 2016

Last Christmas (Vaporwaved) - Dec 2017



I DIDN'T FORGET ABOUT FUTURE FUNK!

Christmas Present by Strawberry Station (Album)
- Dec 2018

Future Funk Monthly Mix 2019 (with Video)
December: 2018, 2017, 2016

Christmas Future Funk by Cruiser X (Mix)
- Dec 2016

Our First Christmas by コンシャスTHOUGHTS
- Dec 2018

二人でDecember 24 (Christmas Pleasure)
by Night Tempo - Dec 2015

Special Christmas! by Desired - Dec 2017

Padoru Padoru / Jingle Bells
by Jesse Cassettes - Dec 2018



As you can see, there is no shortage of vapor cheer to enjoy during the holiday. Visit our website at privatesuitemag.com for a full listing!





Season's Greetings

*Wishing all vaporfolks
a safe, warm, and happy holiday season.*

With love,

D. A. T. A. G. R. L.



CHATTING

WITH


TVVIN_PINEZ_M4LL

sheep
WRITER


Hi, my name is s h e p! Recently, I sat down with TVVIN_PINEZ_M4LL, a very active member of our community. Many creators in our community have submitted their albums to his label, Bogus//Collective. For the reader who may be unfamiliar with Bogus//Collective, they are continually uploading albums and, at the time of writing, have a catalog of over 350 releases to choose from. The label works to provide a wide variety of artists and genres — almost as much as TVVIN himself, who you can find constantly promoting upcoming or recently released albums along with Bandcamp yum codes. Get comfy and catch up with TVVIN_PINEZ_M4LL.

 ***Tell us a little bit about who you are, what you do, and some of your interests.***


▲ ▲: My name is TVVIN_PINEZ_M4LL. I'm an anonymous vaporwave producer. I've lived all over the U.S. — from Los Angeles to New York — and am now living in Arizona. I'm a graphic artist and an avid VHS collector. I also like to collect laserdiscs and vaporwave cassettes when I can. As of late, I'm mostly obsessed with watching raccoon videos online and Japanese apartment tours on YouTube lol.

 ***So what got you into music, vaporwave-related genres in particular?***


▲ ▲: I discovered vaporwave in early 2015 through some random searching on Bandcamp. I had found the 1 yr Anniversary Compilation from the label Stratford Ct. and was totally drawn into all the new sounds I was coming across. Besides that I also had a buddy who introduced me to their vaporwave project, air jordans™, which I also really liked the glitchy funk style it had. That caused me to just dig deeper and deeper to learn more about vaporwave, its subgenres, and its whole movement altogether.

 ***How long have you been making music? Do you have any formal training?***

▲ ▲: No, I haven't had any formal training. Back in 2006 I had started DJing with a buddy of mine in California. This came from a combined inspiration of seeing Daft Punk play live at Coachella that year, and having just heard Mixtape #2 by Guns'N'Bombs. We had a lot of fun doing that and even played some live gigs. I mostly just shifted into mixtaping which I really liked doing more, I think, because I really enjoy the art of compiling music.

 **What is it about vaporwave and its subgenres that you really like? What do you dislike about it?**

▲▲: I really like the DIY aspect of the music and the scene. It's a lot like the punk scene, which is mostly what my foundation is built on. I like that vaporwave pretty much causes you to unlearn all the years of programming that the mainstream music industry has taught us how to hear, understand, and create music. It goes against the grain in the most spectacular way. Some of the concepts in vaporwave that strike close to me are things like "pre-9/11 optimism", and the idea of living in a vague dystopia that makes us long for the future that we were promised and didn't get. The mere acknowledgement of this concept through the art that's being created is something I just find fascinating.

 **When did you decide to make your own vaporwave-inspired music?**

▲▲: Well I originally started TWIN_PINEZ_M4LL as a visual art project on Instagram in mid 2015. I had come across some visual art from David Movrin aka "membersonlydave" on Instagram (I knew him from the VHS community; same with air jordans™). Dave's art really inspired me to start getting into photo editing. I was having a blast with it, and after a little while of doing that I decided to just try making one song. Once I proved to myself that I could do it, I tried making another. Before I knew it, I had a whole album's worth of songs and a concept. It all came together easily. I continued to experiment with more ideas, and I was mostly just still learning over the course of my 2015 albums. 2016 was where I really stepped into my own and discovered the techniques and styles I wanted to pursue with the project.

🐾 When and why did you decide to start Bogus//Collective?


▲▲: The idea came up in early 2016. air jordans™ had been talking about possibly retiring from vaporwave, but I asked him to make a split album with me before he did that. The result was our album Double Entendre. He loved the album so much that he decided to stick around for a while longer. It was also out of that album that the idea of starting a label came up. At that point we had done two split albums and really liked working together. So we decided to start something up and we're going to just take it slow. We used Double Entendre to be the first album that we would release on our new label. Almost as soon as we launched the label, artists just started sending us music and the label started growing rapidly. We ended up getting so many consistent album submissions that we started doing releases twice a week (every Monday and Friday). Things just really took off and progressed further than what we ever imagined. It was very humbling. In early 2018 air jordans™ went on his long overdue hiatus. Lots of big things were happening irl, so it was nice for him to be able to put all his focus on his personal life. Even though he's not a label-head anymore, he'll still release some new music on Bogus periodically.

🐾 What are some of the pros to owning a digital label? What are some of the cons?


▲▲: Some of the pros would be getting to work with some absolutely amazing artists, that usually results in making a bunch of new friendships. Another pro would be hearing first hand what the albums sound like before the general public gets to and then the anticipation of sharing it with everyone. I would say that the only real con would be how time consuming everything is, but it's still personally rewarding.

🐾 Is there anything you wish you knew prior to starting a label? How much of your time does it take?


▲▲: When it came to actually starting the label we did as much research as we could, but a lot of what we were doing was just learning as we were going. It would have been cool to have some sort of mentor that could have clued us in on stuff beforehand, but we ended up just fine so it's all good. However, this is also the reason that I've mentored so many artists and new labels just starting out. Trying to do my part in being involved with a community of artists that help each other out and inspire each other. Ideally.

 **Tell us about Bogus//Collective's goals in the vaporwave community.**

▲▲: To share amazing art and music with everyone. That's pretty much what it's all about.

 **What is your label's review process like? How do you decide if a release will fit your label?**


▲▲: People send their submissions through my email, Twitter DM, Instagram DM, and Facebook Messenger. As everything comes in, I try to listen to the subs as soon as possible so I don't have things piling up on me. Depending on what I have going on irl, it's usually not too much of an issue. For the most part I accept quite a few types of music on the label: vaporwave, its many subgenres, and adjacent genres, like chillwave, seapunk, and some retrowave/synthwave. Mostly everything in those categories will fit on the label, as long as things don't focus on politics or religion.

 **What are some tips you'd like to give to the aspiring aesthete?**

▲▲: If producing sample-based vaporwave is what they're aiming for, then my advice is to dig deep for sample material. It's been 10 years since vaporwave started, odds are the songs that come up from simply searching on YouTube have all been used by other artists before or even many times. Using overused samples still happens here and there, though; just try your best. My other bit of advice would be to listen to as much vaporwave as possible. This will help when it comes to recognizing sample material that's already been used. Obviously it's not easy to listen to everything because there's so much out there, but it's still worth making the effort and you'll discover a ton of great music while you're at it. If you're only listening to vaporwave's most popular albums, you're doing yourself a huge disservice.

 **Is there any new content your fans can look forward to in the future?**

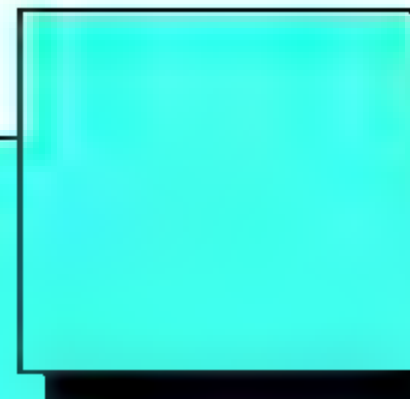
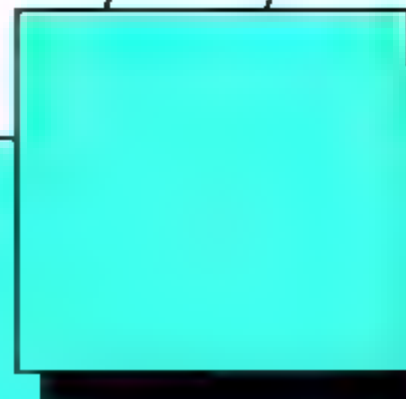
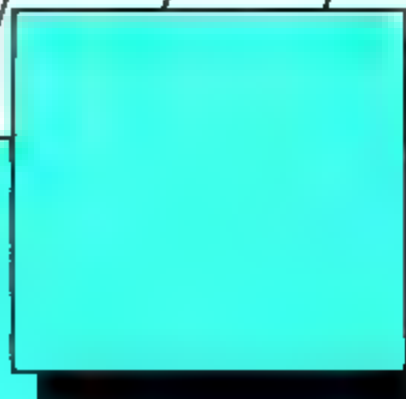
▲▲: I'm getting ready to start working on a new split album with my good friend ミスト M Y S T. That should be out before the year's over. Some time early next year I plan on making Plantwave 3, so that'll be something cool to look forward to as well.

 **What are some of your goals for the upcoming year in regards to vapor and your label?**

▲▲: One thing I would like to plan for in the near future is, BOGUS//COLLECTIVE Volume 4. It's been quite ■ while since the Volume 3 compilation came out. That one could be a little hard to top, but I think it might be time to give it ■ shot. As far as my own music goes, I'm still continuing to have a full schedule of TPM albums on digital and cassette, but in the near future I think we'll be seeing more vinyl releases come up.

You can find TVVIN_PINEZ_M4LL's solo work and his label on Bandcamp and follow him on Instagram.





The

VAPOR PROBE

*Expanding the Concept of
Vaporwave Aesthetic*



Community is one of the key reasons that vaporwave has seen such success. From individuals supporting artists and labels, to other artists coming together to donate their various skills to their fellow artists' projects, the reason we succeed as a whole is because we help each other. The Vapor Probe is the making of ■ vaporwave doctorate, with help from those who walk among us. It started as the idea for ■ doctorate, but morphed into a content-driven collaboration of its own, still in the process of being completed.

Doktorb is a musician and vaporwave enthusiast who lives in Australia. His interest in music started with Myspace. "I've had this obsession with how the internet has made it possible to create not just new scenes, but new genres of music." When he first discovered vaporwave in 2016, he explained, "I'd never experienced anything that had the same scope and profile. It was huge, and the community itself seemed so amazing — everyone was so supportive and encouraging."

He explains the origins of the project: "I wanted to create something that would produce new knowledge about vaporwave... to find a way to focus on the thoughts and feelings of actual

sheep
WRITER



people who live the culture. So I started with this idea of flipping everything: rather than start with a bunch of music and analyse it to determine what it means... what if I started with a bunch of people sharing their different perspectives first and then we all worked together to turn these insights into music?"

We are entering an age where the cultural awareness of vaporwave as an entire subculture is finally being acknowledged. We know the Fiji bottle, we know about Windows 95 and Pepsi, but what we're really unclear on is the user experience, unique to each person who dips their toes into the pooled waters of the plazas and dreamscapes we've built online. In order to address this issue, Doktorb decided to take matters into his own hands and venture into the

realm of academia in an effort to prove the validity of vaporwave as a concrete and serious genre.

The project has a few goals. Upon its successful completion, Doktorb will have earned a PhD in vaporwave, and truly ascended to the status of vapordocor — a thought that wows me as a member of the community. The second goal: to foster an even more emboldened sense of community through the user's eyes while repurposing given content into a new, yet relevant creation — the very essence of vaporwave. Participants then revisited the collection of material that had been made, looking at everyone's contributions together. They were asked to curate their own personal collection of those responses which felt the most meaningful to them and to use these

as inspiration for creating music. The end result of this was the Vapor Probe Series released on DMT FL Tapes in July 2019. Originally, the plan had been to collect together one track from each person and curate a compilation, but this idea exploded into a seven album series (as well as DMT's own unofficial epilogue release).

This series included new albums by artists as diverse as Stevia Sphere, Devaso House, 1am Blunts, DMT (as Caliente Mirage), Δελφοί, and Alice Flynn, each presenting their own unique take on their personal experience in vaporwave. This was all in addition to the 19 track compilation that included contributions by a hugely diverse range of artists from across vaporwave. The end result was a unique musical document

of subjective everyday experience unlike anything that has been done before.

The last goal is to simply create. In order to begin the project, Doktorb reached out to the community via social networking platforms like Twitter. The response was astounding — roughly 40 members of the community responded to the call to provide content for the cause.

Participants were given access to a private page full of writing prompts and asked to create content based upon the prompts. Replies were encouraged to come in any form of media that fit the artist's whim at the time, which ultimately became one of the most liberating aspects of the Vapor Probe project — because it was based on experience, there was no wrong answer. This would allow the creator to endlessly explore the prompts in order to create content with the intention of knowing that it would later be repurposed.

"I started to get obsessed with this idea that the way people live their participation in a scene is a completely different experience to how the scene might look if your only engagement

was listening to music without context. And about how, for an academic or a journalist looking at vaporwave from the outside, the aesthetics become like a huge blank canvas for them to superimpose their own preconceived ideas, politics, or personal associations onto. I think that this is what makes [a subculture] so interesting, it's like this giant fractal mirror that reveals things to us about ourselves and helps us see the world (and our place in it) in a completely different light. But equally, I started thinking about how this has a very different connotation when you are supposed to be an expert. After all, academics and journalists write from a place of authority so when they are writing about their thoughts and feelings it is often being taken as fact and that fact grows each time it's written." Doktorb explained that in an effort to keep other academics from recycling each other's well-worn words, the Vapor Probe is a response to stale content, and an endeavor to provide fresh insight to an already thoroughly misunderstood subculture. "The Vapor Probe is... an attempt to find a different way to think about, research and write about vaporwave that actually brings the community into



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the process to bust open closed-circuits of expert opinion and democratically throw the idea of official truth into dispute."

However, one does not simply present vaporwave as an idea for a PhD and expect a warm reception. In order to even proceed with the project for his PhD, Doktorb had to first find a professor that would hear out and support the project. "I had been out of [university] and working for years when I got the crazy idea that this should be a PhD. [In] the Australian system, you have to put together a proposal and cold call academics asking them to meet with you and try and convince them to support your application and agree to supervise the project. So basically, I had to find someone who was already interested in, and knew something about, vaporwave before I got started. Eventually I found Dr. Ben Byrne, who runs his own netlabel (<http://avantwhatever.com>). He makes experimental, ambient soundscapes and does a lot of laptop music, and is very interested in computer music and internet scenes. He knew what vaporwave was and had listened to a bunch of it and he's really interested in projects that try and preserve little cultural stories."

I keep coming back to vaporwave because of my friends,

tbh, not a single person I know in real life listens to vaporwave

THEY ALL THINK IT'S WEIRD

me talking about how
vaporwave changed my life

collaboration,

I am alone in my
vaporwave except for
those few that I interact
with online.

expression.

and even they probably
don't know who I am

and a sense of belonging.

my friends

SOMETIMES I WONDER IF I HAVE ANY IMPACT

Doktorb mentioned another Australian based artist, Δελφοί, who attends his university, and is also using vaporwave as ■ means to obtain ■ PhD. "It's a practice based PhD research project — which means the focus is making things, and examining the creative processes, and ideas that guide that process" he explained. "Hierarchically, above vaporwave, the main concept behind the research is my idea of 'music as virtual aesthetic environment,' which is very complicated and difficult to summarise. The main idea is that music is not equal to its physical or formal material. Rather the essential aspect of music is mood, which is virtual, imaginary, and aesthetic. By this understanding music can't be comprehended through rational logic - only through aesthetic feeling. The idea synthesises aesthetics, neurology, affect theory, metaphysics, and Deleuzean virtuality. The important thing about this understanding is that since music is virtual and imaginary, all contextual materials affect the aesthetic experience of music."

"I'm not trying to take credit for these things, but it is an example of what the collaborative approach has contributed..."



"There is actually a lot of interest in vaporwave in academia. A lot in Australia for some reason! Two of the bigger papers that have been written on the subject have been written by Australians Laura Glitsos and Andrew Whelan." Doktob added. Glitsos' work has been referenced previously in Private Suite Magazine's issue 4 article, *Dystopian Futures and Virtual Plazas: The Cyberpunk-Vaporwave Connection*.

But Vapor Probe goes beyond just what it can do for Doktob: "I'm not trying to take credit for these things, but it is an example of what the collaborative approach has contributed. It's ■ tiny contribution that's easy to overlook, but it's important in my books." For some community members, this meant they were finally imbued with the confidence to contribute to ■ collaboration — 1am Blunts got their first release on DMT Tapes FL, a goal they had aspired to achieve for themselves. For others, it was the opportunity to make friends with people they'd never had the courage to message; people from all areas and of all levels in the community came forth to merge on this project, which had a lot of us working with people we had quietly (or not so quietly) idolized from ■ distance.

"If I can make a bunch of professors see how important this thing is in people's lives then — even if they don't understand it themselves, but they learn to appreciate it on that level — then I feel like I have done my job. It's not just politics of some post-internet art hype bullshit, it makes a real

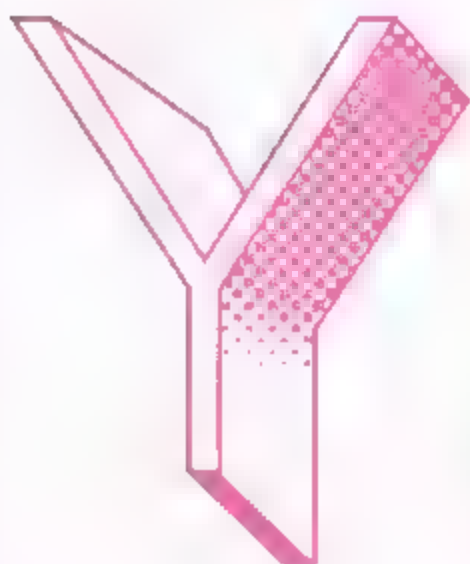
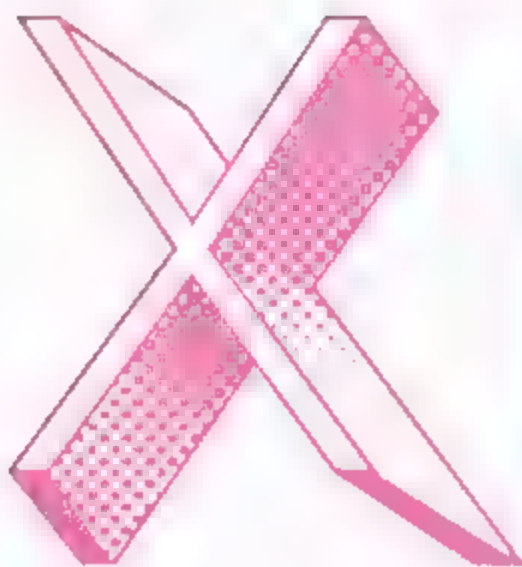
difference in people's real lives and these stories show that. That is what is important to me, more than another paper about what vaporwave is, or what it means."

Vapor Probe is still in its early stages, and will eventually involve making a publication that will be available to the community. From it, there has already been a compilation release on DMT Tapes FL. There's still more to come from this project, so be sure to follow Doktob and his Vapor Probe journey on Twitter, @doktorbing.



ACUTE IMAGININGS:

The Art and Music of



How many of your dreams can you remember? That is, how many have a crystal-clear, tangible narrative? Are they stories you could tell a friend today? After all, dreams are sort of introverted stories. It isn't easy to make last night's dream sound interesting to extended family or coworkers, even when it's ■ dream that, for ■ short time, hit your psyche like a meteor.

Maybe it's because the unique personal meaning of your dreams has too much backstory to tell in real time. It's often easier to express it in artwork and music, where a decade of dream lore can be compressed and distilled into more potent forms.

XkY, an artist who also produces airily atmospheric music as ▲STR▲L TRI▲NGLEISM, is a dazzling example of someone who can project a multimedia (and multi-dimensional) dreamscape that no prose could do justice to. The Polish producer, guitar player and freelance illustrator sees dreams as the heart of her imaginatively original creations.

"It's primarily the yearning for childlike playfulness," XkY says of her art and music's vision, "the state of living in a never-ending dream where no logic boundaries exist and nothing is impossible. When we are young, the world appears as ■ magical place. Everything feels fresh to us. It's easy to become mesmerized with simple, everyday things and to form beliefs and ideas that seem totally irrational to adult individuals.

"How about a supermarket floating high above in the outer space, catering to both humans and extraterrestrials? Or what would happen if one day pyramids started to fly and visited your neighbourhood? And have you ever wondered what it would be like to wake up in your room upside down? Our imagination seems to be the only limit. As we age, we gradually lose those abilities and become reluctant towards any deviations from logic.

"I want my art to reflect the state of mind of an eternal dreamer, with all the curiosity, excitement, and worries it entails. It is my secret weapon against growing up completely."

In her artwork, XkY's dreamy plane swirls otherworldly color palettes into a world where gravity is more of ■ whim than a law. Meanwhile, her diverse music calls to mind anything from rainy-day drones in forests of ghost pixies to grungy guitars slow-jamming across alien radio frequencies.



"I was fascinated with the ethereal nature of dreams since a very young age," XkY continues, "To this day, I keep a dream diary where I write down all the interesting, pleasant, or bizarre dreams I am having. Most of them come with little sketches and maps of places I visited when asleep. Usually, my dreams are very vivid. Some of them are even lucid or semi-lucid. I remember many details about them, which allows me to use some of their visual content in my work later on.

"I also spend a lot of time (probably even too much) daydreaming and reliving memories of things that have happened to me a long time ago, especially in childhood. Some of these memories end up being refurbished, kawaii-ized and adapted into fully-fledged artworks."

Playing further into the idea of misty memories, XkY says many of her color palettes are inspired by "retro media like the faded or sun-bleached covers of old color magazines."

Through their kaleidoscopic sounds and iridescent worlds, XkY's creations are cosmically empathetic, unafraid to be openly nostalgic for preserved pastel pasts.

"I use neoteny (or 'visual cuteness') as a way of representing the desire to be a child again and, therefore, to explore the world in a more uninhibited, playful, dreamy way. I also believe adorable-looking characters are easier to relate to in general.

"I started out like a rather non-specific Kawaii artist and a pretty unremarkable guitar

player," she says of her style's evolution since forming some of its fundamental aesthetics in 2008. "As the time passed, I was listening to my heart very closely, selecting only things that seemed to resonate with me over the ones that didn't. I wanted to start creating things I wish existed. Things that I would like to see or hear myself."

"It's kind of like wandering through your most beautiful or peculiar childhood dreams with a Polaroid camera and trying to capture as much of it as you can before the dream ends."

If dreams are her interface for imagination, XkY's choice of artistic media makes that dream experience more hands-on. Colored pencils, acrylic and watercolor paints are her top choices.

"For me, traditional techniques have something special about them, something that I have never experienced while working digitally. Part of it is certainly the tactile experience of the physical canvas, paper, brush or a pencil. It just feels very different, more tangible. It is also nostalgic in a sense, since the only available way of drawing during my childhood was completely analog.

"Aesthetically speaking, my style owes a lot to the old school Japanese Kawaii movement. Artists like Rune Naito or Ado Mizumori certainly exerted an impact on the development of my tastes and will stay in my heart forever. I love cute things in general and I collect a wide range of items that I consider adorable, from dolls and figurines to vintage shoujo magazines and artbooks.

"Superflat art influences, on the other hand, helped me to relax my approach to some technical and compositional aspects of my visual works. As of today, I try not to limit myself too much with the rules of a logical or 'academically correct' way of drawing. I think I'm becoming more experimental over the last years, valuing style over substance and improvisation over meticulous planning. Therefore, you are more likely to see some far-reaching anatomy exaggerations, perspective distortions or unexpected object juxtapositions in my new works."





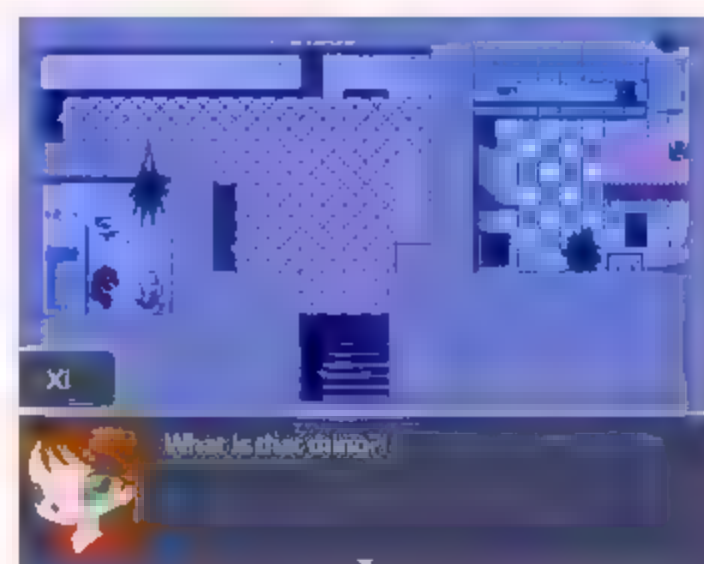
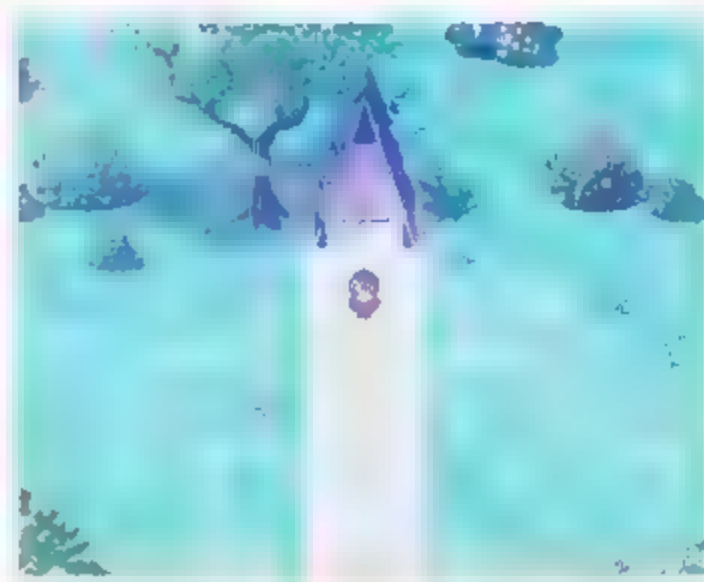
And XkY's analog music production is just as analogously intimate, stemming from an affinity for dreaming's many different musical conjurations.

"Usually I use a guitar, a microphone, and a DAW with a couple of VSTs (synths, drum machines, effects). Nothing really sophisticated. Around 75% of the sounds heard in the project were made with either electric or acoustic guitar filtered through all kinds of overdrives, reverbs, delays, etc.

"When it comes to sound, I naturally gravitate towards similar dreamy things. I like music that makes me feel like I'm lost in a dream, flying high in the sky or exploring astral planes. Shoegaze, ambient, dream-pop, lo-fi hip-hop and, of course, vaporwave – all feel very natural in that context and, therefore, form a vast majority of my everyday sonic diet and inspiration."

As if integrating sound and shape into ■ cohesive dreamworld wasn't impressive enough, XkY's *Nonexistent* album can be seen as the aural inauguration of a character with big dreams.

"It's ■ photo of a polymer clay figurine I once made," she says of the album art. "The character on the cover carries ■ poop on the head, which was initially intended as a silly way to represent the existential anxiety some people, including myself, experience. The whole album revolves around the theme of dream escapism and disillusionment with precariousness of human life. It is perhaps the most pensive (or even gloomy at times) recording I have made so far under the ▲STR▲L TRI▲NGLEISM alias. I think that cover graphic fits the album's narrative pretty well."



That narrative extends to an entire virtual world as XkY's game "Unchi Monogatari." With this working title, the game is in development alongside the artist's other pursuits, as she gradually builds a world for that clay figure and their poop-like companion, one that blends original art and music with uncanny humor.

"My main motivation to start that project was to give some of my ideas an interactive form. It is actually intended to be more of my personal 'mind dump' presented in ■ form of a free exploration 'game,' rather than a game in the conventional sense," she says. "Through the eyes of ■ mysterious character named Xi (the same one as in the case of *Nonexistent's* album cover) the player will visit many dream-like places and interact with various kinds of beings. The soundtrack will probably feature some of the unreleased ▲STR▲L TRI▲NGLEISM tracks as well as some new ones, composed exclusively for particular locations."

Dream-drunk and sated by an aura of sleepy rose matter, I had just one more question for XkY, about what inspired her to take three sides in the debate over the best geometric shape.





"It's hard to explain it logically, but since I remember I had a very strong relation with [the triangle]. It appeared to me as beautiful, and even magical on some level. It was drawing my attention all the time. I kept on choosing everyday items that looked triangular over the ones that didn't, preferring numbers that reminded me of triangles over the ones that didn't, and even buying records simply because of the cover art that featured a triangle. Now you probably know what got me into listening to Pink Floyd years ago, haha.

"I have an incomprehensible affection towards [triangles]... They make my works more *mine*."



Ask PORTER

Hi my friend, it's me Porter Vong here. Maybe you have heard of me? As the Richest Man in Vaporwave, also known as the Spirit of Success, it is my promise—my duty—to provide my clients in the Winner's Circle with the motivation and the secrets for success to be the winners I know they are. I want to share those secrets with YOU, and my advice is FREE: send your questions to Private Suite Magazine or direct to me on social media for the wealthy words you need, and your question may be featured in a future issue!

Dear Porter: *How would someone like me, a bedroom vaporwave producer, make the next move to further their hobby and career? How do I make the transition from Bandcamp to the stage?*

— Seeking Success

Dear Seeking Success: Hi my friend. The first thing I tell my clients about success is: you have to be honest with yourself about what you want. You have to ask yourself, "how far do I want to go?" If you want to become a better producer and get noticed within the online vaporwave scene, you should engage the feedback process as often and with as many people as you can, especially with those who will be straight with you, while having the grace to handle criticism so you can make it useful. If you want to build a full-time career, you have to think bigger than vaporwave. Breakouts like George Clanton and Skylar Spence are proof of vaporwave's potential as a platform, but the real secret to success is a love of music in general that pushes their goals and boundaries beyond the niche of vaporwave. You need to want it all to have it all, my friend!

Dear Porter: *I'm trying to make some big personal changes next year. How can I stay positive in the face of great life challenges?*

— Ready to Win

Dear Ready to Win: Hi my friend. My clients know my mantra: when you learn to think like ■ winner, you have already won the game! Does that mean feeling happy all the time? NO! Of course not, my friend. As ■ winner, when I'm happy, I remember to enjoy it. When I am not, I remember that's okay, and I allow it. Feelings change, as they should. The key is to let your attitude—your way of thinking about those feelings and your circumstances—be rooted in values and guiding principles, not in your feelings themselves. Like the weather, you can't always change your challenges or avoid them, but you can prepare yourself and adjust your situation as much as possible. Remember to consider what is possible to control, and learn to be okay with what isn't, then proceed accordingly. Sometimes, it all starts with a deep breath.

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Three Stages of South

I.

To imagine playing the game,
Flipping the pages of a magazine guide,
Character sprite cut-outs glued
To the back of grade school notebooks
Like vermillion street corner butterflies
Frozen in the milky stillness of a blank.
The morning fog swallowing her garden,
Fear of there being nothing
Rendered beyond the gate.

II.

Playing Banjo-Kazooie on the N64,
Never finishing it.

III.

To remember playing the game,
Finding no time or energy in between
The folds of my rain soaked golden couch.
Listening instead to velvet voices
On the internet.
Did you know the chained monster
In the industrial water level
Was once ■ real shark in ■ sunny beach
In the beta version?
He was butchered in the sequels,
His metal organs still bleed and quiver
In the online after-market.



PSW ANNIVERSARY HAIKU CONTEST ENTRIES

Back in April, we asked for vaporwave-inspired haiku as part of our first anniversary contests. The entries are all here, with our finalists in bold and our winner featured on the last page.

Thank you to everyone who entered!

Lost in static hum
I can hear forgotten songs
Twinkles in the hiss
—Chiba City Blues

pixelated sun
glitches in our beach time fun
a palm tree day dream
—Omnilimb0

Darkening ocean
A young, white dolphin swimming
after the statue
—TacoMcChickenHut

In your dreams, you see
a vaporwave world right now.
Go on and explore.
—EDJRMorpheus95

A "no smoking" sign
a window across the street
Illuminated.
—palorbaer

Dreams of memory?
Or memories of a dream?
Have I been here before?
—Omnilimb0

Samples and time shifts
taking you backwards in time.
Was I ever here?
—Ronny Louvre

Marble busts of past
Come together at last with
Modern tech and screens
—Dragonuva

Elevator Up
I could stay here forever
Elevator Down
—OmnilimbO

Can you feel the groove
Surrounding your every move
As you lose yourself
—Dragonuva

Dreams of memory?
Or memories of a dream?
I've been here before.
—OmnilimbO

O-P-E-N *blank*
O-P-E-N *blank* again
Stay blank. Closing time.
—palorbaer

*WITHIN THE ECHO
MY DREAM GOES WANDERING STILL
DEATH IS DEATH, UNTIL*



– **effectuate**
our winning entry

PATREON SUBSCRIBERS

#StachyDJ

Abigail Daniels

Adam B

Adam Bednarczyk

Adeptus Minor

Adolfo

Adrian Beqiri

Adrian LaTrace

Agora Road

Alan Westfall

Albert Aparicio

Aldrea Orcinae

Alejandro Allepuz

Alek

Alex Clarke

Alex Cote

Alex Deloach

Alexander Cohen

Alexander Toporowicz

Andi

Andrew

Andrew Lehman

Andrew Plumb

Andrew Williamson

Angel McVey

Angelos

Angus Chung

Anna Eichenauer

Anthony Cuebas

Anthony Hunter

Araya M. Sunshine

Arbor

Ascetique

Aurora Ness

Austin C Byrd

Azyzl

Barrett Gamber

Benjamin Lehman

Benjamin Sprague

bob yong

bocajacob

Brandon Sylver

Brian

Brian Duran-Fuentes

Bryan Behrenshausen

Brycen Itzko

CASTA

Caroline Jordan

Chiefahleaf

Chris and Erin Smith

Chris Longford

Chris Paz

Chris Sunderland

chrisalla

Christopher Miner

christtt

clognet

Cody England

Colin Fraunfelder

CollectNirvana

Connor

Connor Sheehan

Connor Zamora

Craig Ingwer

Dan Citrin

Dan Goubert

Daniel Posch

Danny Price

Darkfex Futuretra

DATA GIRL

David Finkel

David Russell

Daydream Deluxe

Derek Power

desveritas

Donovan Preston

Doug

dutchtide

Dylan Hyman

Dylan T

Elizabeth Siegel

Emil Perez

Emkay

Emma Frascchetti

Emmanuel Vargas

Eric Mendoza

Eric Roy

Eric Weidner

Erik Domnizky

ErzuliDantor

Ethan Dumayas

Evan Looney

Eventual Infinity

Faith Mealing

Federico

Forks And Freaks

Freek

furry_boi_uwu

g0jirasan

Gabriel Juliano

Garrett Holladay

George Waked

Giovanni

Grant G.

Greg Anderson

Gremlin Jacky

Holly

Hunter Mason

INFEKT

Irina

jakcreature

Jake Jones

James Coates

James T Jenkins

James Webster

Jarred Allison

Jesse Bayles

Jimmie Lara

Joao gilberto

Joao Kendall

Joe Bentley

Joe Ross

John Rakita

Jonatan Flores

Jordan Griswold

Jordan Nielsen

Josh

Josh Boyer

Joshua Cloninger

Joshua Marron

Joshua Valdez

Juan Carlos Urquidi

Juan Morales Calvo

Juraj Crnekovič

Justin Wong

Kate Hansen

Katherine L Bryant

Kayla S Muckelroy

Kaz

Kazuma Mizuki

Keenan Anderson

Kevin Hein

Kevin Josias

Kristopher

Kyle Creasey

Lars Rys

Louis Draper

Louis Mehlin

Luis Batista

Luis Sandoval

Luke John Lozano

Luke Lien

Luke Wasserman

LyndonB

Magdalen Rose

Male Tears

Mar Nagatani

Matt Briggs

Matt Kiefer

Matt Legge
Matt Sackett
Matthew van Dam
Mattias Teye
mattt
Matumbo
Matwed Drums
Max Lange
Michael DiBernardo
Michael McGrath
Michael Primiani
Mike Pfeffer
Minus Tyler
Mister Lonely
Moses Zavala
Myles O'Neill
nano_ ()
Naoya Matsumoto
Nathan Bezotte
Nathan Cooper
nekutheNihilist
Neon Hotline Connection
Nick Benefield
Nick Perry
Nick Sgourakis
no156
Omnilimbo
Opiefa
Patric Bates
Paulo Santana
PEBAR
Phil Cimon
Phoebe Hartley
_o__o_
Quintin
R0x4ry
Randy Williams
Rauru Zetto
RC
Regini
Richard Misener
Richard Rayaprol
Richard Shields
Robert Henry
Ron Parres
Ruben Abreu
Ryan Buckman

Ryan Doan
Ryan McCourt
Ryan Sinden
Ryan Yokum
Sam
SDSpace
Seffi Starshine
Seth Lobdell
Shadab Hassan
Shawn Przybilla
Sheriff Santiago
Shire
Sierra W
Skyle5mile
solus_
Spencer Gustafson
Steve Fish
Steve Miller
Theo Farnum
thuy tan
Tiffany Magit
Tim
Tim Doherty
Tito Machete
Travis Hawkes
Ulises Lafuente
ultra_ghost
varrok
VCRNOT
VILLAIN
VTomo
Wesley Knight
Wild Mouse
Will
William Croak
Xavier Vélez
Yourdudesnicker
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Zoe Webb
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